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No. 1001.

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The memory of the past shadowed forth to him prospects for the future; and he wrote these Memoirs of the long and arduous patriotic struggles in which he had been engaged, to point out to the rising generation of his countrymen the virtues that should be imitated and the errors that ought to be avoided in any future attempt to give to Italy a place among the nations. Rarely have we seen a more interesting piece of autobiography than the Memoirs of the veteran patriot. They unite the excitement of romance with the dignity of history. The adventures of the writer have that variety of peril, toil, and suffering which in Othello's narrative won the heart of Desdemona; and if his style wants some of the literary graces of a practised writer, the absence of these is more than supplied by the frankness and candour of a gallant soldier.

If the first burst of the French Revolution excited sympathy in Britain under the paternal government of a Guelph, it necessarily roused much stronger feeling in a land that groaned under the iron sway of a Bourbon;—if the contagion of popular excesses produced alarm for the safety of a constitutional monarchy and a reformed church, it naturally occasioned yet greater fears in the supporters of the most corrupt of courts and the most bigoted of priest-hoods. In England, the republican party—if such then existed—comprised only a few dreaming enthusiasts loving change for its own sake, and the most ignorant part of the population to which that political novelty was most acceptable which happened to be the least intelligible. But in Italy the republican party comprised the gentry, the learned professions, and the most intelligent portion of the middle classes—every man, in fact, who could comprehend the evils of misgovernment or whose moral sense was sufficiently cultivated to be shocked by the crimes of a vicious court and the profligacy of a depraved hierarchy. These sought an escape from despotism in a republic,—simply because they had not the materials from which a constitutional monarchy could be constructed. It was their misfortune, rather than their fault, that they thus exposed themselves to be classed in the same category as the Jacobins of Paris,—and that, rejected by the rest of Europe, they were compelled to seek an alliance with France.

An evil fate seems predestined to all matrimonial alliances between the House of Bourbon and the House of Hapsburgh. A well-known epigram ascribes the prosperity of the Austrian imperial family to the lucky marriages made by its sons; but nothing is said of the ill luck which its daughters have brought to other dynasties. Maria Caroline of Austria was as fatal a queen to the Bourbon dynasty of Naples as her sister Maria Antoinette was to Louis XVI., or her niece Maria Louisa to Napoleon. She

came to rule over the Two Sicilies when the kingdom, under the wise administration of Bernardo Tanucci, enjoyed a greater share of peace and prosperity than has ever fallen to its lot before or since:—

"Such a favourable state of things, however, was not destined to last. The political aspect changed with the arrival of Maria Caroline of Austria, who had married Ferdinand IV., just come to his majority. This Princess was the daughter of the Empress Maria Theresa, and sister of Joseph II. and Leopold, with whom she had been brought up, in the midst of all the splendour of the Imperial Court of Austria. Although in the prime of youth, her mind was of the most powerful stamp, and her wit of the highest order. By nature she was both proud and haughty, and she nourished within her bosom the most inordinate love of power. It was not long ere she discovered the character of her husband. Ferdinand was, both by nature and education, weak, strongly addicted to pleasure, and utterly incapable of opposing himself to the strong mind of the young Queen. As soon as she was fully aware of this circumstance, she claimed in the most imperious manner the right of sitting in the State Council, and of having a voice in its deliberations. The aged Marquis Tanucci, fully impressed with a sense of the evils attendant upon such a concession, opposed her desire in the most vigorous and determined manner, on the plea that her request, if it were granted, would be contrary to the custom of the Bourbon family. Irritated at encountering this opposition to her wishes, the Queen formed and executed a plan of vengeance against its author. In a word, she brought about the disgrace of the Marquis Tanucci and caused him to be deprived of the office he had held during a long course of years with the greatest integrity and honour. This truly able and virtuous minister was succeeded by the Marchese della Sambuca, who having been Ambassador to Austria, and being in special favour with that Court, was in every respect docile and obedient to the Queen's will."

In 1798, the Neapolitan court precipitately rushed into the war against France; and, to consummate its folly, intrusted the command of its troops to General Mack—whose incapacity was early detected by the shrewd eye of Nelson. The King of Naples occupied Rome; but, alarmed even by success, soon fled home in disguise. The misconduct of Mack completed the ruin of his master's affairs; and on the 23rd of December, the latter abandoned Naples, to obtain shelter for himself and his treasures in Sicily. Though deserted by their king, the Lazzaroni of Naples made a brilliant defence; but were at length overpowered. The French obtained the mastery of the South of Italy; and a new republic, denominated the Parthenopean, was created. That the establishment of this republic should be regarded as rebellion in the degraded Court of Sicily is not surprising; but that it should be viewed in the same light by any Englishman is alike strange and lamentable. Deserted by a feeble monarch, who had neither the spirit to fight nor the sense to negotiate, it was not merely the right but the duty of the Neapolitans to establish a new form of government for themselves. Nelson could not have been fatally blind to this obvious fact had not all his senses been at the mercy of a witchery resembling that of the sisters fabled to have tenanted the very same locality in the Sicilian seas in the days of Ulysses.

The blunders of the French Directory were as great in Naples as everywhere else. Received as liberators, the French acted as conquerors; and soon provoked a popular insurrection. This was alimented by the English gold profusely supplied to our hopeful allies in Sicily. The tide of success turned against the French armies in Italy and Germany. Their navy was crushed in the Bay of Aboukir; and at this crisis Cardinal Ruffo organized "an army of

the faith," to deal the last blow to the sinking Parthenopean republic. Deserted by their allies, and badly supported by many who had professed to be their partisans, the republicans made a gallant stand and a brave resistance. The fate of the patriotic garrison of Vigliena, though that is a place too inconsiderable to be named on a map, well deserves that we should assist in rescuing it from oblivion:—

"This garrison was composed of about a hundred and fifty Calabrians, who had been detached from the Calabrese Legion, which had been organized in Naples by the students and other young men of Calabria, ardent friends of liberty, who were in the capital when Championnet entered it. All the members of the legion belonged to families more or less opulent, and the hundred and fifty sent to Vigliena had been selected from the best riflemen. The fort Vigliena should more properly be termed a masked battery, since it had been erected for the sole purpose of defending the coast. On the 13th, when the Cardinal perceived that his troops were exposed to the fire of Valiana, he ordered that it should be attacked by a chosen band of Calabrese, and it was a heart-rending sight to behold Calabrese fighting against Calabrese with the utmost valour in so fratricidal a war. The assailants recognised their countrymen by the obstinacy of their resistance, which caused them so much loss that they were obliged to beat a retreat, and implore assistance. The Cardinal sent to their aid some select battalions of regular troops, besides several hundred Russians, and sundry pieces of cannon. With these a considerable breach was effected, but the defenders of Vigliena would not yield. Thrice were they assaulted by the Royalists, who were twice repelled, but on the third attack they penetrated into the fort. The besieged, now reduced to about sixty men, collected together in a corner of the castle, continued to defend themselves most bravely. Seeing their number diminishing every minute, Tuscano, a young priest of Cosenza, who commanded the garrison, and who was already severely wounded in the head, preferring death to submission, dragged himself with difficulty as far as the powder magazine, to which he dauntlessly set fire. At the horrible explosion which ensued, the bodies of the vanquished and the conquerors were blown confusedly into the air to the amount of several hundreds. One of the garrison, named Fabiana, who had perceived the design of Tuscano, as the latter was with pain and difficulty making his way to the powder magazine, managed to effect his escape by jumping into the sea, and swimming until he found a refuge within the Castel Nuovo, where he related the particulars of the heroic deed."

The fate of these brave men, however, might well have been envied by the survivors. We quote a single descriptive example of the insults and cruelties to which the patriots were exposed from the bigotry of an infuriated populace:—

"The greater part of us did not believe in the downfall of Naples; but this illusion was soon dispelled by the mournful spectacle which presented itself to our gaze, and which I believe very rarely has been equalled. Men and women of every condition were being barbarously dragged along the road, most of them streaming with blood, many half dead, and stripped of every article of apparel, presenting altogether the most deplorable sight that the mind can conceive. The shrieks and howlings of that ferocious mob were such, that it seemed to be composed, not of human beings, but rather of a horde of wild beasts. They cast stones and every species of filth at us, threatening to tear us to pieces. Strange was it to behold those once honest lazzaroni with their open countenances, accustomed to shed tears of tenderness while they listened to the mountebanks, as they recited the misfortunes of Rinaldo and of Buovo d'Antona, guilty of such acts of barbarous cruelty! But so it was; and one of the chief causes of the change which had taken place in their nature may be attributed to the clergy. These holy men, fearful of losing their acquired property, in the new order of things, became from the very first the ministers of the regal Government, insinuating themselves everywhere, and under the cloak of religion instilling into the credulous multitude ideas not only



opposed to Christian charity, but even devoid of the spirit of common humanity."

Articles of capitulation had guaranteed the safety of the patriots of Naples. These were set aside, as our readers too well know, by Nelson, at the instigation of Lady Hamilton,—who had unsexed herself in her readiness to gratify the sanguinary spirit of revenge that animated the despotic queen. No special pleading can clear Nelson's conduct in this matter—which rests for ever as a stain on the star of his glory. Nothing is gained to any party by the falsification of history:—and familiar as the facts already are to our readers, we once more, and with feelings of melancholy duty, quote, on this new testimony, the narrative of a transaction which can never be blotted from its page:—

"Domenico Cirillo, Mario Pagano, Conforti, Baffi, Ciaja, Bisceglia, De Manthone, Filippi, Ettore Caraffa, Massa, two bishops, the Prelate Troise, the worthy and learned Picomontel, and many other martyrs owed their deaths to him [Nelson]. The following fact, however, of itself suffices to stamp the perfidious cruelty of Nelson. Admiral Caracciolo, trusting in the good faith of those who had signed the treaty of capitulation, had first withdrawn to Calvivano. On hearing of the violation of the treaty, he concealed himself temporarily until he could devise better means of safety. His place of concealment was betrayed by one of his own servants, and he was taken. Admiral Nelson requested of Cardinal Ruffo that he should be surrendered into his hands, in order, as was supposed by many, that he might spare the life of a brave man who had often been his own companion in arms. This supposed act of generosity, on the part of Nelson, was warmly applauded, when casting aside every feeling of shame, he proved that his only object in obtaining possession of the person of our valiant Admiral was to wreak upon him the most cruel vengeance. The British Admiral assembled on board of his own vessel a court-martial composed of Neapolitan officers under the presidency of Count Thurne. After listening to the charges brought against him, the accused demanded, as was his right, that the witnesses and documents referred to should be produced and examined. Nelson replied to this, that any further delay was idle, and his subservient council condemned the unfortunate Caracciolo to be imprisoned for life. This sentence was changed into one of death, and he was ordered forthwith to be hung at the masthead. Caracciolo requested that he might be allowed the privilege of a noble, and die by the axe; or else as an officer, that he might be shot, but the ruthless Nelson was inexorable. As soon as the council broke up, Francesco Caracciolo the descendant of one of the most illustrious families of Naples, an officer of extraordinary merit, a man of the most elevated mind, distinguished by the eminent services he had rendered his country; betrayed by his own servant under his own roof, betrayed by Lord Nelson, formerly his brother-in-arms, betrayed by his judges, who not long before had been officers under his command, and many of whom had benefited by his kindness, was conveyed, laden with chains, on board the frigate *Minerva*, (rendered famous by his exploits), and hung up at the mast-head like a felon. He rendered up his glorious soul pined by the virtuous, and leaving his enemy loaded with everlasting shame and opprobrium."

Those who had been embarked, in accordance with the capitulation, to be conveyed to a place of safety, were, in the sight and by the command of the English admiral, dragged from the vessels to the scaffold or the dungeon. Pèpè, though but a youth of sixteen, was forced to endure the most horrible privations and tortures; and deemed himself fortunate when, at length, he was sentenced to be exiled for life.

Pèpè reached France about the time when Napoleon returned from Egypt. He obtained a commission in the Italian Legion, and shared in the memorable passage of the Great St. Bernard. To the history of this achievement he adds the narrative of another exploit, which has

been omitted in almost every account of Napoleon's campaigns—the march of the Italian Legion to Vavallo:—

"On commencing this countermarch, our imaginations depicted to us the probability of our being compelled to recumb St. Bernard; and the steep which descends towards Italy, being much more precipitous than the opposite side, we should in such an event have been compelled to abandon our artillery and other munitions of war. We were soon undeceived, for we redescended the Alps on the side of Valdobbia, in order to penetrate as far as Vavallo, and what we encountered in that direction, made us look upon the passage of the St. Bernard as mere child's play. These mountains were in truth well nigh inaccessible, and to our still greater misfortune, our provisions of bread and biscuit were exhausted, and our strength began to fail. I well recollect that on reaching Valdobbia with the greatest danger and difficulty, excessive hunger made me cut with avidity the green endive which grows there to some height. Afterwards I drank some milk, sold to me by a shepherd, when I was presently seized with the most dreadful pains. The third day we began the ascent of the last of those mountains which, once passed, led us to Vavallo. This last mountain seemed endless, and the summit, when we had attained it, presented the exact appearance of a cone of ice. On the great St. Bernard a road had been opened for us by the sappers and peasants; but here no trace of man, nor even of an animal, was perceptible. Finally, when with great labour we did attain the summit, the descent on the opposite side yawned at our feet, so precipitous and so rugged, that we looked in each other's faces in speechless stupefaction. But descent was inevitable, and we were obliged to slide down sometimes in a sitting posture, sometimes on our stomachs: for even seated, and holding our carbines in our hands by the two extreme ends to maintain our equilibrium, we vacillated at every obstacle which the snow presented, and rolled over in spite of ourselves."

Pèpè adds little to what has been often told of the battle of Marengo. His own conduct during the campaign procured him an introduction to Murat; through whose interest he obtained a commission in the French army in Egypt. Circumstances, however, prevented his sailing for this destination; and he returned to Naples—where the restored ascendancy of the French in Italy had secured comparative safety to the patriots. He still dreamed of regenerating Italy; and being detected in plotting an insurrection, was condemned to be imprisoned in the Fossa del Maritimo. The following is the description which he gives of this dungeon:—

"Ricciardi, X., and myself were embarked for the island of the Maritimo, which is a Sicilian anagram of *Morte-mia*, a name quite characteristic of the horror of the place. The island of the Maritimo, of that vast and dreary rock on which nothing vegetates, is situated opposite the city of Trapano, and about thirty miles from it. Upon a point of the island formed by an isolated rock stands a small castle, which had been built for the purpose of giving notice of the approach of the Barbary corsairs, who during many centuries infested the seas and shores of Sicily. Upon a platform of the castle, situated at the north, a deep cistern had been made in the rock. Towards the middle of the seventeenth century, the water had been emptied from this cistern in order to transform it into a prison for a wretched youth who had murdered his own father in the most barbarous manner, but who was too young to be condemned to death. Later, it became a cell for the life-long imprisonment of other malefactors who had been granted their lives. Finally, in 1799, under the government of King Ferdinand, it was made a State prison. The first political offender confined here was General Basset, of the Neapolitan Republic. Having been condemned to death, he saved his life by betraying the purposed flight of his companions. His original punishment was changed to perpetual imprisonment in this den, from which he ought never to have been delivered. He obtained his freedom, however, by the treaty of peace con-

cluded at Florence between France and the King of Naples. On my committal to this horrible place with my two comrades, I found there two other prisoners, a certain Tucci—a second Cagliostro—and the Lieutenant Aprile di Caltagirone; the latter was the very man who, as I have before stated, had fled with Count Ruvo from the castle of St. Elmo in 1788. We descended into the cell by means of a moveable wooden ladder. This cell was six feet wide and about twenty-two in length, but its height was not equal in all parts, so that we could only stand upright in the centre. It was so dark that we could scarcely see to read at noon, so that we were obliged to have a lamp constantly burning. As it was impossible to stop up the only opening through which we received air, without danger of suffocation, every time the rain fell it caused such dampness in our cave, that Tucci and Aprile affirmed they had reckoned as many as twenty-two different species of insects."

In the autumn of 1803, Ferdinand once more rushed into war with France; and once more had to abandon his continental dominions, and seek refuge in Sicily. Pèpè, liberated by these events, returned to Naples; not to take part in a Parthenopean republic,—for republicanism had gone out of fashion,—but to seek office from the new king whom Napoleon had nominated. His account of Joseph Buonaparte bears marks of truth and impartiality:—

"Although this new-made King was courteous and affable, and by no means deficient in information, these qualities alone were not sufficient to establish him firmly on the throne to which he had been elevated. Impelled by the vanity of rivaling the former dynasty, he displayed the most excessive and injudicious luxury. The sumptuousness of his table was talked of throughout the kingdom. Having left his wife in France, he led a very free life, inviting the young ladies of the Court to accompany him to the chase, under the appellation of *cacciatrici*. The kingdom at that period was overrun by a horde of Frenchmen who had followed the King to Naples. These were mostly men who had been unable to find any occupation in their own country. They were, however, all employed either in the military or civil departments of the administration, and holding the most lucrative situations, were regarded, and justly, as greedy bloodsuckers draining the impoverished treasury, already too much exhausted to satisfy their cravings, or to support the expenses of so luxurious a Court. The result was, that before long, the French, whom we had so ardently desired, were looked upon and tolerated as an unavoidable evil, from which we longed to be released."

Joachim Murat, to whom Napoleon subsequently transferred the sceptre of Naples, is a much greater favourite of our author than the luxurious Joseph:—

"My first care was to present myself to King Joachim, who was always easy of access, notwithstanding the self-important airs assumed by the chamberlains on duty. Whilst I was awaiting an interview in a saloon contiguous to that of the courtiers in waiting, the Duke Girella, Prefect of the Palace, related to me all the dirty intrigues which were practised by many to obtain employment at Court. On being admitted to the presence of King Joachim, I showed him the authorization he had himself given me in 1802 to proceed to Egypt. He likewise perused with attention my statement of service, which I handed him, and the charge committed to my care by Massena of organizing a regiment of Calabrians. As soon as he had finished reading these documents, I said that I expected from his justice the rank of Colonel. The King replied, that in appointing me one of his officers of ordnance, he should give me a proof of the favourable opinion he held of me. I recollect that I was so engrossed by admiration of the elegance of his appearance, and the affability of his address, that I omitted expressing my thanks. He talked to me a great deal about the Neapolitan army, and manifested a confidence in us that even exceeded my own; and, God knows that was not small. His conversation filled me with such delight, that had it not been for the fear I entertained lest he should mistake my ardour of patriotism for courtier-like flattery, I could have fallen at his



feet and worshipped him. It seemed to me that I beheld in him the Charles XII. of the Neapolitans; and with my mind full of such ideas, I retired amidst the amiable salutations of the courtiers, who had not failed to remark the length of my interview with the King."

Having passed through several military grades, Pèpe was appointed to the command of the Neapolitan Legion, serving in Spain; and in describing this troop, he incidentally affords us some additional proofs of the incapacity of King Joseph:—

"When the remains of the five Neapolitan regiments arrived at Saragossa, I went out to meet them in private clothes, the better to preserve my incognito, and that I might make my observations with more freedom. The condition of the two squadrons was not so bad as I had supposed; but the three regiments, forming six battalions, were in a most woful state. They were ill-clothed, and marched in the most disorderly manner, and to crown the matter, they were followed by a crowd of women, equal, if not superior to them in number. When I first saw them I was filled with sorrow, but I did not lose heart. I said to myself: 'what an act of patriotism it would be, could I succeed in bringing these troops into an effective condition, in a foreign land, and in the midst of sanguinary and incessant warfare!' and from the bottom of my soul I adopted my companions in arms as my children. The wretched state of these troops had been caused by King Joseph and by Murat, who had been compelled by the Emperor to furnish troops which they looked upon merely as 'food for powder,' and for which accordingly they took small care. These regiments had been fighting in Catalonia, Aragon, and Valencia, without at any time receiving any fresh supplies of men; but those who still remained, being injured to the severest warfare had become first-rate soldiers. General Ferrier, an excellent officer, who commanded at that time the Neapolitan brigade, and who soon after left Spain, caused me to be recognised by the troops as their chief."

Pèpe returned to Naples a little before the downfall of Napoleon. He records an anecdote highly illustrative of the bravery and magnanimity so conspicuous in the character of the unfortunate Murat:—

"He was reviewing several battalions in the Campo di Marte, when in the midst of the fire one of the officers of the staff, who stood near the King, was wounded by a bullet. The wounded man had stood so immediately behind the King, that all present supposed that the ball had been directed against the King himself, and what made the case more serious was, that the shot had come from a battalion of the royal guard, amongst whom were many Carbonari. The officers in attendance upon the King entreated him to order the fire to cease; but he smiled as he replied, 'I see that you suspect the bullet was purposely fired at me; but you are in error, for children never desire the death of their father.' As he uttered these words, he presented himself successively in front of each battalion and ordered them to fire. This intrepidity of the King entirely destroyed any latent feelings against him which might have existed in the minds of the Carbonari soldiers."

The erratic conduct of Murat in the decline of Napoleon's fortunes is graphically, and we doubt not faithfully, described by Pèpe:—

"Unfortunately for him as well as for our poor country, Murat fancied himself extremely sagacious in the art of king-craft, and above all, that he alone could manage his affairs in the then intricate political state of the times. I do not mean to imply by this that the King was deficient in a certain sagacity; on the contrary, he could at times reason very aptly, and according to the opinion of his minister Giuseppe Gurlo, who was a man of no ordinary stamp of mind, the King when in council often reasoned in a manner far superior to any of his ministers. However, in this instance, which was to decide upon his existence, he acted without the least judgment. How could he avoid seeing the impossibility of retaining his throne under an absolute sway, when his rival Ferdinand (although forced to do so by England) had given a Constitution to Sicily, and promised one to the Neapolitans to tempt them to restore to him

the kingdom he had lost on this side of the Strait. Thus it is that the love of dominion blinds men in power. Joachim was in treaty at one time with England, France, Austria and the Viceroy of Italy, thinking by such means the better to conceal from them his true designs, if indeed he really had any fixed designs. The primary cause of all Joachim's aberrations was the extraordinary conduct pursued by Napoleon towards him, who one day exalted him to the skies, and the next would humble him to the very dust, condemning everything he did, not only through the public papers, but in his private correspondence; one day treating him as king, and the next scarcely showing him the respect due to his former aide-de-camp."

An incident, recorded in proof of Joachim's eccentricity, will be received by many as evidence of his generosity:—

"During this summer, the Princess of Wales came to Naples. A short time previous to her arrival, the King wrote to the Duke of Campo Chiaro, who was his minister (although not acknowledged as such), to inquire in London from the British Minister of State how she should be received. The reply was, that if he would please the Regent, it would be well to treat her with the most complete indifference and neglect. As soon as the Princess arrived in Naples Joachim went to visit her, and showed her every possible attention and kindness, as if he wished to prove that he prized her friendship far above that of her husband. I was informed of all these circumstances some months after their occurrence by Campo Chiaro, and they will serve to show the eccentricity of the King. The Princess was accompanied by Keppel Craven and Sir William Gell, men of high merit, but whose good advice she never followed."

Here, however, we must break off, for the present, our examination of these interesting volumes; but will return to them at an early opportunity. We have, for the most part, given General Pèpe's statements as we find them, without any comment of our own—though the narrative, even where indisputable, naturally exhibits the colouring which it derives from the narrator's own fortunes.

#### *Illustrations of Eating: displaying the Omnivorous character of Man; and exhibiting the Natives of various Countries at feeding-time. By a Beef-Eater. Smith.*

WE laid by this pamphlet for a Christmas tid-bit:—hoping that what the Beef-Eater promises to his friends in an introductory note might be true; and the dish which he sets before us prove, indeed, "savory, as well as wholesome." On cutting into it, however, we are disappointed. Were we not justified in expecting some of the philosophy of the fare of the great nations of the Earth?—a word, it might be, on Charles Lamb's treasure, Roast Pig?—somewhat concerning the Olla of the Spaniard, for the solemn dressing of which Mr. Ford has given such minute instructions? Could we suppose that in 'Illustrations of Eating' the manifold and sinuous graces of Macaroni would find no mention?—that Plum-pudding might never have existed as John Bull's symbol and ensign in the kitchens of foreign lands, for aught the Beef-Eater has to say about it? Nor is it "for ourselves that we care," as the song says. What Scotchman will be reconciled to so total a neglect of his great mystery, the Haggis? What will the German, missing his *herzlich* table friend *sauer kraut*, care to know that Calmucks drink "mare's milk, fermented with the flour of millet"—and that the Chinese fatten on cats and dogs? What pleasure will he find in hearing of the "rats, mice and serpents" on which the inhabitants of "Pegu—Aracan—Siam" keep up their courage? Then, we think, "Young Ireland" has a right to complain against "the Saxon" who passes over the Potato, as though it were

the fat weed  
that grows by Lethe's wharf,

yet can tell how the Battas of Sumatra cook their captives,—and, not long since, absolutely made good the vaunt of the famous *cordon bleu*, by eating their grandfathers. Can the presumptuous and short-sighted Beef-Eater suppose that patriotic and hungry men, with healthy stomachs, thus baulked of their favourite meats, will sit down contented with the "food of the Greenlanders," whose greatest delicacy is "part of a whale's tail, rendered soft and easy of digestion by being half putrid, or a seal's carcase in the same delicious state"? We have turned over page after page in hope of pleasanter fare, or associations less calculated to stay the strongest stomach;—but in vain. To judge from only this book, "lawful as eating" would be as false a figure as ever poet penned. The twelfth chapter is one of the most agreeable—principally devoted to the different descriptions of earths eaten by mankind; showing how the "Ottomans on the banks of the Meta and Orinoco" make clay buns,—and the people of Aleppo indulge in fullers' earth,—and the New Caledonians devour oolite,—and the German quarrymen of Kiffhausen spread their bread with "stone butter." But enough! The lover of good cheer will turn from this bewitching *carte* for a slice of Soyer's dainty delights, or a bit of Brégon and Miller's wholesome roast and boiled:—since the Beef-Eater's dry and humorous manner by way of condiment cannot make "the strange flesh" which he sets before us welcome.

#### *A History of British Fossil Mammals and Birds. By Richard Owen, F.R.S. Van Voorst.*

WERE we ever at a loss for arguments to uphold, or facts to prove, the usefulness of the British Association for the Advancement of Science, we should point to this volume, and think that an answer had been given. In describing the fossil remains of mammals and birds that have hitherto been found in the British islands, Mr. Owen says, "The special researches which have enabled me to fulfil in any degree these intentions were begun by the desire, and have been carried on chiefly by the liberal aid, of the BRITISH ASSOCIATION; and this work may be regarded as one of the fruits of the principle of the combination of individuals towards the advancement of science which is embodied in the Association." Before, our knowledge on the subject was exceedingly incomplete. Many forms had been described in monographs scattered in our scientific Transactions; but many more were undescribed, and existed in museums, or in the possession of individuals, where they would have been little likely to become further known. It may be replied that some individual, without the stimulus of a Report on the part of the British Association, might have accomplished this object; but when we recollect how few are the persons possessing at once leisure, means, and talents for the purpose, we think it may be concluded that this work,—to which we can now look with national pride,—would probably not have existed but for the misrepresented body which selected the man and supplied the means for its execution.

The volume before us is more elaborate than the Reports presented by Professor Owen to the Association; and is moreover illustrated with numerous wood-cuts, and got up in the same excellent style that characterizes the series of works on British Natural History to which it belongs. It is preceded by an Introduction; in which an interesting survey is taken of the geological changes that have occurred on our own island, by which its various strata have been deposited, elevated, and have become the dwelling-place of successive groups of mammalian animals. The earliest traces of warm-blooded,

air-breathing, viviparous quadrupeds are found at that period when the deposition of the oolitic groups of limestone had commenced. In the Stonesfield slate are found remains of the Amphitherium and Phascolotherium,—two genera which, on account of the scarcity of their remains and the position occupied by them in the strata, have excited the liveliest interest and led to the warmest discussions amongst palæontologists. Professor Owen decides that the first of these belongs to the tribe of Insectivora; thus giving to the discovery of insects in the same strata a double interest. The genus Phascolotherium undoubtedly belongs to the Marsupials,—the family to which Cuvier originally referred Amphitherium:—

"In contemplating, however, the frail and scanty but precious evidence of the ancient oolitic Insectivora, we naturally ask, could this link of the Mammalian chain of Being have existed detached and insulated? Were there then no representatives of carnivorous Thylacins and Dasyures to enjoy life at the expense of the little quick-breeding Phascolotheres and Amphitheres? We can scarcely resist the latent conviction of such an association, notwithstanding the absence of direct proof, since we find so many indications of coeval conditions, apparently favourable for the development of all forms of organic life: and it is plain, from the scarce and fragmentary parts of the skeletons of the hitherto discovered Stonesfield Mammalia, that many circumstances concurred to destroy or conceal such evidence."

From these remains in the oolitic strata we pass over vast periods of time. Continents are heaved up and washed away, without any further traces of the existence of Mammalia. The great cretaceous beds were deposited; but nothing higher than reptiles and birds have been discovered throughout their vast extent. It is in the clays and marls of the eocene beds that we find a sudden development of mammalian life,—and this to a much greater extent on the continent of Europe than in our own island; but the identity of their form leaves no doubt that the circumstances of their development were the same. This period and all its forms passed away; and England seems, again, to have remained for ages unfitted to serve as the theatre of life to another race of warm-blooded quadrupeds; yielding but a dim and confused indication of the geological operations that took place between the eocene and pliocene periods:

"When the eocene and other foundations of our present island had risen from the deep and become the seat of fresh-water lakes, receiving their tranquil deposits with the abundant shells of their testaceous colonies, and during the long progress of that slow and unequal elevation which converted chains of lakes into river-courses, an extensive and varied Mammalian Fauna, as distinct from the miocene as this from the eocene series, ranged the banks or swam the waters of those ancient lakes and rivers. Of these pliocene Mammals, we have abundant evidence in the bones and teeth of successive generations which have been accumulated in the undisturbed stratified lacustrine and fluvial formations. The like evidence is given by the existence of similar remains in local drifts, composed of gravel, exclusively derived from rocks in the immediate vicinity of such drift, without a single intermixture of any far transported fragments. Equally conclusive and more readily appreciable proof, that the now extinct pliocene and pleistocene Mammalia actually lived and died in this country, has been brought to light from the dark recesses of the caves which served as lurking-places for the predacious species, and as charnel-houses to their prey. At the period indicated by those superficial stratified and unstratified deposits, the Mastodon had probably disappeared from England: but gigantic Elephants of nearly twice the bulk of the largest individuals that now exist in Ceylon and Africa, roamed here in herds, if we may judge from the abundance of their remains. Two-horned rhinoceroses, of at least two species, forced their way through the ancient forests, or wallowed in the swamps. The lakes and rivers were tenanted by

Hippopotamuses as bulky and with as formidable tusks as those of Africa. Three kinds of wild Oxen, two of which were of colossal size and strength, and one of these maned and villous like the Bonassus, found subsistence in the plains. Deer, as gigantic in proportion to existing species, were the contemporaries of the old *Uri* and *Bison*, and may have disputed with them the pasturage of that ancient land: one of these extinct Deer is well known under the name of 'Irish Elk,' by the enormous expanse of its broad-palmed antlers; another had horns more like those of the Wapiti, but surpassed that great Canadian Deer in bulk; a third extinct species more resembled the Indian Hippelaphus; and with these were associated the Red-deer, the Rein-deer, the Roe-buck, and the Goat. A Wild Horse, a Wild Ass or Quagga, and the Wild Boar, entered also into the series of British Pliocene hoofed Mammalia. The Carnivora, organized to enjoy a life of rapine at the expense of the vegetable feeders, to restrain their undue increase, and abridge the pangs of the maimed and sickly, were duly adjusted in numbers, size, and ferocity to the fell task assigned to them in the organic economy of the pre-Adamitic world. Besides a British Tiger of larger size, and with proportionally larger paws than that of Bengal, there existed a stranger Feline animal (*Machairodus*) of equal size, which, from the great length and sharpness of its sabre-shaped canines, was probably the most ferocious and destructive of its peculiarly carnivorous family. Of the smaller Felines we recognise the remains of a Leopard or large Lynx, and of a Wild Cat. Troops of Hyenas, larger than the fierce Crocuta of South Africa, which they most resembled, crunched the bones of the carcasses relinquished by the nobler beasts of prey; and, doubtless, often themselves waged the war of destruction on the feeble quadrupeds. A savage Bear, surpassing in size the *Ursus ferox* of the Rocky Mountains, found its hiding-place, like the *Ilyæna*, in many of the existing limestone caverns of England. With the *Ursus spelæus* was associated another Bear, more like the common European species, but larger than the present individuals of the *Ursus Arctos*. Wolves and Foxes, the Badger, the Otter, the Fomart, and the Stoat, complete the category of the known pliocene Carnivora of Britain. Bats, Moles, and Shrews, were then, as now, the forms that preyed upon the insect world in this island. Good evidence of a fossil Hedgehog has not yet been obtained; but remains of an extinct Insectivore of equal size, and with closer affinities to the Mole tribe, have been discovered in a pliocene formation in Norfolk. Two kinds of Beaver, Hares and Rabbits, Water-voles and Field-voles, Rats and Mice, richly represented the Rodent Order. The greater Beaver (*Trogotherium*) and the Tailless Hare (*Lagenomys*) were the only subgeneric forms, perhaps the only species, of the pliocene *Gliræ* that have not been recognised as existing in Britain within the historic period. The newer tertiary seas were tenanted by Cetacea, either generically or specifically identical with those that are now taken or cast upon our shores."

Professor Owen discusses at some length a question of increasing interest in geological inquiries—the origin of the various forms of mammalia that have appeared on our own island. It has been customary to refer the distribution of the present races of animals to some common centre from whence they have all radiated. Thus, Linnaeus supposed that all animals existing at present on the surface of the earth had proceeded from some point in Asia; and this, till within a recent period, has been the prevailing notion. Professor Owen believes the difficulties which beset this view of the actual diffusion of organized beings to be insurmountable:—

"According to the hypothesis that all existing land animals radiated from a common Asiatic centre within the historical period, we must be prepared to believe that the nocturnal Apteryx, which is neither organized for flying nor swimming, migrated across wide seas, and found its sole resting-place in the Island of New Zealand, where alone the remains of similar wingless birds have been found fossil:—that the Wombats, Dasyures, and Kangaroos as exclu-

sively travelled to Australia, where only have been found, in pliocene strata and bone caves, the remains of extinct and gigantic species of the same genera or families of Marsupialia:—and that the modern Sloths, Armadillos, and Anteaters, chose the route to South America, where only, and in the warmer parts of North America, are to be found the fossil remains of extinct species of those very peculiar edentate genera. It is not less striking and suggestive, though at first sight less subversive of the recent dispersion theory, to find the Macacus, Elephant, Rhinoceros, Hippopotamus, Ilyæna, Beaver, Pika, Hare and Rabbit, Vole and Mole still restricted to that great natural division of dry land, the old world of geography, to which the fossil remains of the same genera or species appear to be peculiar. These generalizations, and the special facts which are treated of in the following pages, must be interpreted agreeably with right reason, and not warped to suit with preconceived views."

We are thus driven to the conclusion that there have been several centres of creation; and that the animals found now upon the surface of the earth have radiated from various foci,—not only from various foci, but foci of life which have been created at very distinct periods of time. With regard to the Mammalia which at present exist on our island, Mr. Owen remarks:—

"Thus, in the endeavour to trace the origin of our existing Mammalia, I have been led by the researches detailed in the present work, to view them as descendants of a fraction of a peculiar and extensive Mammalia Fauna which overspread Europe and Asia at a period geologically recent, yet incalculably remote and long anterior to any evidence or record of the human race. It would appear, indeed, from the comparisons which the present state of Palæontology permits to be instituted between the recent and extinct Mammalian Fauna of other great natural divisions of the dry land, that these divisions also severally possessed a series of Mammalia, as distinct and peculiar in each, during the pliocene period, as at the present day."

In the details of this work the author displays that wonderful skill in the accurate observation of the smallest facts, and their after collection so as to develop the general principles which embrace them, that have given him the distinguished position which he holds amongst the comparative anatomists of Europe. Every section of the work indicates his laborious application; and his conclusions on points of anatomy must be regarded as final. The technical nature of many of the details in the body of the work forbid extended extracts; but there is one curious point to which we would call attention before we bring our notice to a close. Although we have abundant evidence of the commencement and extinction of the races of many animals, yet very little of this is historical. The only animal whose extinction has been observed, in historical periods, is the Dodo; but Professor Owen is of opinion that the great fossil ox (*Bos primigenius*) is the *Urus* of Caesar,—which, as it does not exist at the present day, must have become extinct within the historical period. On this point, however, there has been difference of opinion:—

"My esteemed friend Professor Bell, who has written the History of existing British Quadrupeds, is disposed to believe, with Cuvier and most other naturalists, that our domestic cattle are the degenerate descendants of the great *Urus*. But it seems to me more probable that the herds of the newly conquered regions would be derived from the already domesticated cattle of the Roman colonists, of those 'hoves nostri,' for example, by comparison with which Caesar endeavoured to convey to his countrymen an idea of the stupendous and formidable *Uri* of the Hercynian forests. The taming of such a species would be a much more difficult and less certain mode of supplying the exigencies of the agriculturist, than the importation of the breeds of oxen already domesticated and in use by the founders of the new colonies. And, that the latter was the chief,



if not sole, source of the herds of England, when its soil began to be cultivated under the Roman sway, is strongly indicated by the analogy of modern colonies. The domestic cattle, for example, of the Anglo-Americans have not been derived from tamed descendants of the original wild cattle of North America; there, on the contrary, the Bison is fast disappearing before the advance of the agricultural settlers, just as the Aurochs, and its contemporary the Urus, have given way before a similar progress in Europe. With regard to the great Urus, I believe that this progress has caused its utter extirpation, and that our knowledge of it is now limited to deductions from its fossil or semi-fossil remains."

The Aurochs (*Bison priscus*) seems to be undergoing the same fate; and the few specimens of the Lithuanian Aurochs which still survive, by virtue of strict protective laws, in some parts of the Russian empire, are the only remaining individuals of the species.

The fossil birds form but a small feature in the Palæontology of Great Britain; and only four species have been sufficiently made out to deserve description. It must not, however, be inferred from this, that birds were less numerous in proportion than other animals;—but their structure and habits are less favourable to their entombment than those of beings which live upon the surface of the earth.

In conclusion, we must express the hope that Professor Owen will be induced to describe the Reptiles; and that others will take up the Fishes and the invertebrate animals—so that we may have a complete history of the Fossil Fauna of our country in the beautiful series of works on British Natural History published and publishing by Van Voorst.

*The Ingoldsby Legends; or, Mirth and Marvels.*  
By Thomas Ingoldsby, Esq. Third Series.  
Bentley.

As the larger part of the poems here collected have appeared, at no very remote date, in the periodicals, our main concern with this third and last volume of 'The Ingoldsby Legends' will be with the life of its author thereto prefixed. The events narrated are not numerous or exciting; but it is long since the town has been presented with so racy a body of anecdotes. That Mr. Barham was born at Canterbury, in 1788, of a good family, and was an only son—that he inherited from his father an old farmhouse at Tap-pington or Tapton Wood—that he was educated at St. Paul's School, and "finished" at Brasenose College, Oxford—that he successively took orders, a curacy in Kent, and (in the year 1814) a wife—that in the year 1821 he received his first piece of metropolitan preferment, thenceforth becoming one of the liveliest stars of a peculiar literary circle—that he continued to reside in London till his decease, which took place on the 17th of June, 1845—these notices will suffice by way of sketch of Mr. Barham's life. Of his tastes, humours, and associates, the pages before us contain lively record: and we warn the reader who has no patience with "good stories" (if such there be) to go no further in our company. Those of a different complexion will relish the following magnificent piece of impertinence, by way of a college excuse:—

"His reply to Mr. Hodson, his tutor, afterwards principal of Brasenose, will convey some notion of the hours he was wont to keep. This gentleman, who, doubtless discerning, spite of an apparent levity, much that was amiable and high-minded in his pupil, treated him with marked indulgence, sent, however, on one occasion, to demand an explanation of his continued absence from morning chapel. 'The fact is, sir,' urged his pupil, 'you are too late for me.' 'Too late!' repeated the tutor, in astonishment. 'Yes, sir. I cannot sit up till seven o'clock in the morning: I am a man of regular habits; and unless I get to bed by four or five at latest, I am really fit for nothing next day.'"

The youth who tendered the above reason was "father of the man" who wrote 'Cousin Nicholas.'

Mr. Barham's residence in Kent, on the verge of Romney Marsh, must have been one fertile in strange experiences. The people, given up to smuggling as a livelihood, to a degree which neither Mr. James nor Mr. Gleig have exaggerated in their novels, were tended by spiritual guides (according to their order) little less lawless than themselves:—

"The district seems to have been one of the last strongholds of the Trullibers. Will it be credited that in the nineteenth century one of the reverend gentlemen in question has been known on a Sabbath-day to cart a load of bricks, *in propria persona*, to the church-yard, for the purpose of repairing the chancel? Such was the fact. It is recorded of the same individual that even during divine service it was not unfrequent for him to mingle secular matters with divine, in a manner no less ludicrous than indecent: leaning, for example, over his churchwarden's pew as he passed from the reading-desk to the pulpit, and observing, as the result of long and recently concluded deliberation, 'Well, Smithers, I'll have that pig.'"

We could match this story from South Wales or the border counties of England; where the *savagery* (the word is scarcely too strong) of the ill-paid clergy, if described as it recently existed, would subject the Hook or the Ingoldsby prosing or rhyming thereupon to the charge of gross caricature. But some among the priests who served in the Chapel Royal during the merry days of Carlton House, seem to us, in their more courtly way, to have been little more canonical than the divine above commemorated. St. James's, we imagine, will hardly again see another such apparition as the Rev. Edward Cannon—Theodore Hook's 'Godfrey Moss'; who is pictured in 'Maxwell' as truly as if by the Daguerreotype:—

"Mr. Cannon was, in fact, both a spoiled and a disappointed man. Brought up under the immediate care of Lord Thurlow, his brilliant wit, his manifold accomplishments, and, as may be hardly credited by those who knew him only in his decline, his fascinating manners, procured him a host of distinguished admirers, and proved an introduction to the table of royalty itself. A welcome guest at Carlton House, Stow, and other mansions of the nobility,—patronized by the Lord Chancellor, courted and caressed by men, to say nothing of women, of the highest rank and influence,—he might possibly have become too extravagant or too impatient in his expectations; while more reasonable views would scarcely have been met by a chaplaincy to the Prince of Wales, and a lectureship at St. George's, Hanover-square. This neglect, as he esteemed it, was especially calculated to work evil on a disposition naturally independent to a fault, and associated, as it was, with a humour tinged overmuch with bitterness. His caprices indulged and fostered, and his hope delayed, he fell gradually into utter disregard of all the amenities and conventional laws of society. \* \* His great musical taste and talent not unfrequently procuring him the honour of accompanying his royal master on the pianoforte, on one occasion, at the termination of the piece, the Prince inquired, 'Well, Cannon, how did I sing that?' The latter continued to run over the keys, but without making any reply. 'I asked you, Mr. Cannon, how I sang that last song, and I wish for an honest answer,' repeated the Prince. Thus pointedly appealed to, Cannon, of course, could no longer remain silent. 'I think, Sir,' said he, in his quiet and peculiar tone, 'I have heard your royal highness succeed better.' 'Sale and Attwood,' observed the latter sharply, 'tell me I sing that as well as any man in England.' 'They, Sir, may be better judges than I pretend to be,' replied Cannon. George the Fourth was too well bred, as well as too wise a man, to manifest open displeasure at the candour of his guest, but in the course of the evening, being solicited by the latter for a pinch of snuff, a favour which had been unhesitatingly accorded an hundred times before, he closed the box, placed it in Mr.

Cannon's hand, and turned abruptly away. A gentleman in waiting quickly made his appearance, for the purpose of demanding back the article in question, and of intimating at the same time, that it would be more satisfactory if its possessor forthwith withdrew from the apartment. Cannon, at first, refused to restore what he chose to consider no other than a present. 'The creature gave it me with his own hand,' he urged, 'if he wants it back let him come and say so himself.' It was represented, however, that the Prince regarded its detention in a serious light, and was deeply offended at the want of respect which had led to it—the box was immediately returned without further hesitation, and Mr. Cannon retired for the last time from the precincts of Carlton House."

It is added that the Prince was man enough to forgive this wound to his vanity,—and subsequently ministered kindly to Cannon, when he fell into "low water." But the latter was not to be lured back to the palace to listen to royal singing.

The pages before us contain many notices of the 'Sayings and Doings' of Mr. Theodore Hook; with whom, and his "particular province of practical humour" (as Mr. Barham's biographer awkwardly styles it), Ingoldsby knit a close friendship shortly after settling himself in the metropolis. That there was much congeniality between the two, the following irresistibly ludicrous anecdote shows:—

"The only thing of the kind in which Mr. B. was ever personally engaged, was as a boy at Canterbury, when, with a schoolfellow, now a gallant major 'famed for deeds of arms,' he entered a quaker's Meeting-house; looking round at the grave assembly, the latter held up a penny tart, and said solemnly, 'Whoever speaks first shall have this pie.' 'Go thy way,' commenced a drab coloured gentleman, rising, 'go thy way and ———.' 'The pie's yours, Sir,' exclaimed D—, placing it before the astounded speaker, and hastily effecting his escape."

We have many tales of gay Theodore's exuberant passion for hoaxing:—some among them we think have been in print before. We cannot, however, pass over an illustration of "the tables turned," which will be new and amusing to many of our readers:—

"At Mr. Hook's death, a packet of letters was found addressed to him, as the author of 'The Doctor,' and acknowledging presentation copies—one from Southey among the rest. They had been forwarded by the publisher, and were intended, it is presumed, if they were intended for anything, as a trap for Hook's vanity."

*Apocryphal of hoaxing:* the public, we imagine, will learn here for the first time that the American sea-serpent—which kept the newspapers so long in wonderment, and a woodcut of which, "*off Nahant*," was one of the curiosities of our boyhood—was nothing more nor less than a fabrication of Stephen Price, the American manager, by way of a morning bit of news to stay the stomach of that very communicative and *obsidional* gentleman, Mr. Hill; whose preternatural knowledge and curiosity for some half a century kept the clubs alive. Mr. Barham's connexion, again, with St. Paul's brought him into close acquaintance with the Rev. Dr. Hughes, the residentiary Canon; whose lady (as Mr. Lockhart had already told us) was the trusted and valued friend of Southey, "the Great Unknown," and other literary men of their *colours*. It was from Mrs. Hughes that the stuff of some of 'The Ingoldsby Legends' was derived,—as she appears to have been a gatherer of ghost-stories after Sir Walter Scott's own heart: and a few excellent specimens of their kind are given in these pages. But we shall prefer a *Waverley* anecdote or two:—

"November 26, 1826.—Dined at Doctor Hughes's. Sir Walter Scott had been there the day before; and the Dr. told me the following anecdote, which he had just heard from the 'Great Unknown,'—a Scottish clergyman, whose name was not mentioned,

had some years since been cited before the Ecclesiastical Assembly at Edinburgh, to answer to a charge brought against him of great irreverence in religious matters, and Sir Walter was employed by him to arrange his defence. The principal fact alleged against him was his having asserted, in a letter which was produced, that 'he considered Pontius Pilate to be a very ill-used man, as he had done more for Christianity than all the other nine apostles put together.' The fact was proved, and suspension followed. \* \* Oct. 1831.—Sir Walter Scott came to town and visited Dr. Hughes, is much sunk in spirits, but still retains gleams of his former humour, and he told with almost his usual glee, the story of a placed minister, near Dundee; who, in preaching on Jonah, said:—'Ken ye, brethren, what fish it was that swallowed him? Aiblins ye may think it was a shark, nae, nae, my brethren, it was nae shark; or aiblins ye may think it was a saumon, nae, nae, my brethren, it was nae saumon; or aiblins ye may think it was a dolphin, nae, nae, my brethren, it was nae dolphin.' Here an old woman thinking to help her pastor out of a dead lift, cried out, 'Aiblins, Sir, it was a dunter.' (The vulgar name of a species of whale common to the Scotch coast.) 'Aiblins, Madam, ye're an auld witch for taking the word o' God out of my mouth,' was the reply of the disappointed rhetorician. \* \* 'I must tell you one of his (Moore's) stories, because, as Sir Walter Scott is the hero of it, I know it will not be unacceptable to you. When George IV. went to Ireland, one of the 'pisantry,' delighted with his affability to the crowd on landing, said to the toll-keeper as the king passed through, 'Och now! and his Majesty, God bless him, never paid the turnpike, an' how's that?' 'Oh! kings never does, we lets 'em go free,' was the answer. 'Then there's the dirty money for ye,' says Pat. 'It shall never be said that the king came here, and found nobody to pay the turnpike for him.' Moore, on his visit to Abbotsford, told this story to Sir Walter, when they were comparing notes as to the two royal visits. 'Now, Mr. Moore,' replied Scott, 'there ye have just the advantage of us; there was no want of enthusiasm here; the Scotch folk would have done anything in the world for his Majesty, but—pay the turnpike.'"

Nor are the diaries and experiences of Mr. Barham without glimpses of the Arch-wit with whom his metropolitan appointments brought him into contact. The following memorials of Sydney Smith will be new to many; though current, among a thousand other yet racier pleasantries, in our London circles. We can bear witness, from our own experience, to the truth of the following:—by narrating which, the good and genial man used to entertain himself even more than his auditors. It was somewhere, we think, about the time of the appearance of 'Cecil' (which novel—when it was going the round of impossible parentages—was ascribed, for a passing instant, to the Rev. Sydney Smith) that the Divine was waited upon, he declared, by a renowned bibliopole,—

"He said that the gentleman in question, called upon him with an introduction from a certain literary baronet, and, after hinting a condolence on his recent losses in the American funds, proposed, probably, by way of repaireing them, the production of a novel in three volumes. 'Well, Sir,' said Mr. Smith, after some seeming consideration, 'if I do so, I can't travel out of my own line, *ne sutor ultra crepidam*; I must have an archdeacon for my hero, to fall in love with the pew-opener, with the clerk for a confidant,—tyrannical interference of the churchwardens—clandestine correspondence concealed under the hassocks—appeal to the parishioners, &c. &c.' 'All that, Sir,' said Mr. —, 'I would not presume to interfere with; I would leave it entirely to your own inventive genius.' 'Well, Sir,' returned the canon with urbanity, 'I am not prepared to come to terms at present, but if ever I do undertake such a work, you shall certainly have the refusal.'"

Two more scraps may be added; the first being

"The advice he is said to have given to the Bishop of New Zea'and, previous to his departure, recommending him to have regard to the minor as well as

to the more grave duties of his station—to be given to hospitality—and, in order to meet the tastes of his native guests, never to be without a smoked little boy in the bacon rack, and a cold clergyman on the side-board. 'And as for myself, my Lord,' he concluded, 'all I can say is, that when your new parishioners do eat you I hope you will disagree with them.' Of Dean C— he said, his only adequate punishment would be, to be preached to death by wild curates. \* \* His pertinent question to a French *savant* at H— House, deserves mention, as a favourable specimen of conversational adroitness. The gentleman in question, not, perhaps, in the best possible taste, had been indulging, both before and during dinner, in a variety of freethinking speculations, and ended by avowing himself a materialist. 'Very good soup this,' said Mr. Smith. 'Oui, Monsieur, c'est excellente.' 'Pray, Sir, do you believe in a cook?'"

We must here "draw bridle":—having still a word to say of the poems which this volume contains, ere we close our notice. 'The Legends' are hardly manageable for extract: and are, moreover, sufficiently well-known to have established Ingoldsby's reputation as a master in the art (or science, is it?) of Quizziology. But the last poem of his life, thrown off while "Death was with him dealing," entitles him to praise as a lyrist—less universally awarded to him:—

As I laye a-thenkyng, a-thenkyng, a-thenkyng,  
Merrie sang the Birde as she sat upon the spraye;  
There came a noble knyghte,  
With his hawberke shynynge brighte,  
And his gallant heere was lyghte,  
Free and gaye;

As I lay a-thenkyng, he rode upon his waye.  
As I lay a-thenkyng, a-thenkyng, a-thenkyng,  
Sady sang the Birde as she sat upon the tree!  
There seem'd a crimson plain,  
Where a gallant knyghte laye alayne,  
And a steed with broken rein

Ran free,  
As I laye a-thenkyng, most pittifull to see!  
As I laye a-thenkyng, a-thenkyng, a-thenkyng,  
Merrie sang the Birde as she sat upon the boughes;  
A lovely Mayde came bye,  
And a gentill youth was nyghe,  
And he breathed manie a syghe  
And a vow;

As I laye a-thenkyng, her hearte was gladsome now.  
As I laye a-thenkyng, a-thenkyng, a-thenkyng,  
Sady sang the Birde as she sat upon the thorne;  
No more a Youth was there,  
But a Maiden rent her haire,  
And cried in sadde despair,  
"That I was borne!"

As I laye a-thenkyng, she perished forlorne.  
As I laye a-thenkyng, a-thenkyng, a-thenkyng,  
Sweetly sang the Birde as she sat upon the briar;  
There came a lovely child,  
And his face was meek and mild,  
Yet joyously he smiled  
On his sire;

As I laye a-thenkyng, a Cherub mote admire.  
But I laye a-thenkyng, a-thenkyng, a-thenkyng,  
And sady sang the Birde as it perch'd upon a bier;  
That joyous smile was gone,  
And the face was white and wan,  
As the downe upon the Swan  
Doth appear.

As I laye a-thenkyng—oh! bitter flow'd the tear!  
As I laye a-thenkyng, the golden sun was sinking,  
O merrie sang that Birde as it glitter'd on her breast  
With a thousand gorgeous dyes,  
While soaring to the skyes,  
'Mid the stars she seem'd to rise,  
As to her nest;

As I laye a-thenkyng, her meaning was exprest:—  
"Follow, follow me away,  
It boots not to delay,"  
'Twas so she seem'd to say,  
"HERE IS REST!"

There is a sort of fantastic and reconciling pathos in the above, which smooths down our disposition to take exception at the unmitigated banter of some of Mr. Barham's earlier poems. It is not difficult, on the whole, to assign to the writer of 'The Ingoldsby Legends' his place among the wits and humourists whose efforts have gladdened our literature since the century came in. As a poet, he seems to us to stand at the precise distance from Hood which separates Theodore Hook, as a prose wit, from Sydney Smith. The sincerity made the difference. Like Ingoldsby, Hood loved to alternate the serious,

the terrible, with the most familiar. It was his nature. He played with fantasies even on his death-bed; and took leave of his friends with pathetic pleasantries,—natural to him, though strange to duller bystanders. But in his most reckless and wildest *extravaganzas*, embracing the extremest discrepancies, there was, for the most part, a motive: some truth to be driven home; some sympathy to be awakened; some abuse to be "done to death." In the school to which Thomas Ingoldsby may well be called Poet Laureate, such motives of composition were less universally recognized. The hoax, the surprise, the piecing together of tissues the most discordant—for the momentary production of *bizarre* effect,—the passing shot at Folly as it flew, exchanged for the passing flight *with* Folly however far it flew—furnished mirth for its table-talk, and matter for its literary efforts. Purpose, too,—which implies earnestness of mind,—goes far towards giving that individuality of style which makes an author acceptable to another generation than those who with him "have sate at good men's feasts," and "heard the chimes at midnight." Thus, while the least scrap by the author of 'Peter Plymley' has become classic, the most finished works by the writer of 'Gilbert Gurney' are already antiquated. There is more life, possibly, in the 'Ingoldsby Legends,'—because more heart: but,—whereas Hood is sure to go down among the poets to our children's children, and commentators to come will probably wrangle about his freaks and allusions and conceits such a positive prophecy with regard to the very amusing volume which we here close, would be somewhat too presumptuous.

*Library of Memoirs relating to the History of France during the Eighteenth Century.* With an Introduction and Notices.—[*Bibliothèque des Mémoires.*] By M. F. Barrière. Vols. III. and IV. Paris, Didot.

THESE volumes continue the series of Memoirs by which [see *Athenæum*, No. 964] M. Barrière has proposed to illustrate the History of France during the eighteenth century. The 'Chronicle Drama' now carries us into the days of Louis the Fifteenth and his ill-fated grandson—up to the first shock of the Revolution in 1789; and the progress of the action is, meanwhile, exemplified by a variety of rapid and melo-dramatic changes, beginning with the Parc au Cerf and ending with the storming of the Bastille. On the whole, the present volumes sustain the interest revived by those which preceded them. What they lose in having to treat of a period even still more depraved than that of the Regency, they gain in the movement of the story and its eventful catastrophe. Besides, the probing of the gangrene contracted by Philippe d'Orléans and his "rabble rout"—here spreading its fibres beyond the verge of the Court and striking them into the masses of society—has its interest, however revolting, for the moral anatomist. As regards the chroniclers whom M. Barrière has selected for the purpose, he has scarcely been so fortunate as in the former portions of the series. But he has given us the best that were to be had: and if the *femme de chambre* of Jeanne-Antoinette Poisson, and the Swiss *garde-du-corps* of Louis Seize, cannot, in point of wit or literary pretension, compete respectively with the graceful Madame de Staël Delaunay or the accomplished Duc de Saint-Simon, they have their own advantages too;—amongst which, perhaps, may be reckoned those that indirectly spring out of this very inferiority. The homeliness of Madame du Hausset's style, apparent even through M. Barrière's recast of it—we doubt if he had



not done better by leaving it in its original *imbroglia*, with its picturesque orthography and grammar *ad libitum*—throws an air of simplicity and sincerity over her journal. The cavalier tone, too—half military, half literary—of the Baron de Besenval, as if he had mended his pen with his sword, gives that frank nonchalance to his Diary which is so desirable in this species of writing. Another chronicler, M. de Bachaumont, is also made to contribute to this portion of the series:—but Madame du Hausset and the Baron are its coryphæi.

With the greater part of the contents of these volumes—whether historical or anecdotal—many of our readers are most probably familiar. They have already come before the world in various shapes. Immediately after the Consulate, and again after the Restoration, these Memoirs were published and republished. By their side, however, sprang up, as was to be expected, a rank crop of *pseudo*-histories of the same class: and hence this third publication is acceptable, not only as a more systematic arrangement than the serial which preceded it, but as serving also once more, and with increased precision, to indicate the boundaries between the fabulous and the true. The respectable authority of M. Barrière's name is a guarantee for the selection of genuine materials. He has long been conversant with this walk of literature; and, as editor, had, we recollect, a large share in its second revival after the Restoration. For the verification of memoir, perhaps a stricter authenticity and a more accredited sponsor are necessary than in any other department of letters:—for that branch of it more especially which treats of the private life of courts, and which is therefore for the most part written clandestinely. The accidental and circuitous manner, for instance, in which the Memoirs of Madame du Hausset themselves came to light would have been sufficiently suspicious, but for the credit of the names which have indorsed them on the way. Their preservation happened as follows.—A friend of the Count de Marigny, the brother of Madame de Pompadour, happened to come in, one day, while the Count was burning papers. This was some years after Madame de Pompadour's death. M. de Marigny, taking up a large packet which he was about to throw on the fire, said to his friend,—"This is a journal, written by my sister's *femme de chambre*—a very estimable person. But it is a mass of tiresome repetitions; so to the flames with it. Am I not like the Curate and the Barber, in 'Don Quixote,' who burned his Books of Chivalry?" "Allow me to intercede for the victim on the present occasion," said his friend. "I have a passion for anecdotes; and shall, doubtless, find something that will interest me in the packet." "Be it so," replied M. de Marigny;—and handed it to his friend. The *femme de chambre* was Madame du Hausset; the journal was the MS. of her Memoirs contained in these volumes; and "the friend" was M. Senac de Meilhan—a person of considerable note at the time, both from the high civil appointments which he held and from his taste for letters. Some years after this, M. de Meilhan gave the MS. to Quentin Crawford—a well-known collector of these literary curiosities, and possessing all the necessary credentials for trustworthiness in that capacity. Crawford, after a lapse of time sufficient to allow its *dramatis personæ* to be removed from the scene, published the journal. The only point that M. Barrière does not seem to have fully established is, that the *femme de chambre* was Madame du Hausset;—for there were two attendants of this class about the person of Madame de Pompadour. The circumstantial

evidence, when its details are entered into, seems in favour of that lady; but M. Barrière qualifies his opinion on the subject by stating that, "of the two, it appears" likely to have been her production.

A rapid picture of the Court of Louis the Fifteenth at the commencement of his reign, furnished by the practised hand of the editor, ushers in with much address the Memoirs which he lays under contribution. After rapidly glancing at the intrigues then rife respecting the marriage of the young king, the cashiering of the little Spanish princess as "a useless piece of furniture," and the summoning of Marie Leckzinski—who six months before would have been but too happy to marry a French colonel—to be Queen of France, he gives us this off-hand sketch of Fleury and his two colleagues in the triumvirate, his confessor and his *valet de chambre*:—

In what year of the century are we? In 1727—in the midst of Cardinal Fleury's ministry. The minister is very old—the king very young. The reign of mistresses is past—or at least suspended. The long government "of the sage and gentle pastor of the flock of Fréjus" bowed, nevertheless, to two influences. Two men shared with him his authority, Polet, his confessor, and Barjac, his *valet de chambre*. Need we ask if the Abbé Polet was a Jesuit? Brought up by masters skillful in the art of directing the consciences of men,—admitted, under Louis the Fourteenth in the most bigoted period of his reign, into the society of the most powerful personages,—he penetrated their secrets and their confidence, and breathed into their hearts the passions—the gall and the resentments—with which he fed his own: passions and resentments whose exclusive objects were the Jansenists. A dexterous theologian, he was an implacable persecutor. The ruin of Port Royal even was not sufficient for his vengeance. His piety, I must admit, was, like his hatred, ardent and profound. He was actuated by no interested calculation, no personal views. Himself he lost sight of,—annihilated, that he might glory only in the triumph of his Society. To sway men's minds, direct to its profit their consciences, combat persecution, and overcome the Jansenists, formed his greatness and his joy. The spur of his zeal pushed on the timid ambition of Fleury, his penitent, to power; sure, if Fleury were once minister, that he could constrain him to the service of their cause. This man, so thoroughly forgotten in our day, was, nevertheless, one of the firebrands of which Jesuitism made use to inflame the ardour of religious controversy under the Regency, and under the ministry of Fleury. Some obscure incendiary, in all probability, plays the same part in this our day. As for the *valet de chambre*—the hidden ways by which he had attained to favour were yet more obscure. The Cardinal had had his weaknesses in his youth; and Barjac was then his confidant. Since then he had grown great, like his master,—and with his master in a respectful intimacy. To him, nothing that was decided in the Council touching war, finances or the church, was a secret. He had his share of the cardinal's hat and ministry. "We are writing to Rome";—"We are sending D'Antin on a mission";—"We received Villars";—he would say. He kept open house. To those for whom the Cardinal could not make room at his own table, he would say, "Go and dine with Barjac";—and they went. Barjac received them with easy familiarity,—like a man rather sure, than proud, of his credit.

The heroine of Madame du Hausset's memoirs is, as may be supposed, her mistress, Madame de Pompadour;—not, we fancy, that the *poissarde* Poisson was "a heroine to her *femme de chambre*," any more than she is to the world at large. Her own maxim is her best motto, and the key to her character—"après nous le déluge." She belonged to the category of things temporal,—and had no views beyond her own hour and herself. From dust she sprang and to dust was willing to return. She seemed to lack even that *quasi* spirituality which exhibits itself in the religion of fear—the usual

succedaneum of dilapidated courtizans. She was unhappy, ever and anon, as years rolled by, for she was growing old and losing her beauty. But a fit of crying relieved her for the time,—and she was again up and doing. Thus, she continued to live from "hand to mouth,"—as her waiting-maid, Du Hausset, might have expressed it. Yet this bad, earthly-minded woman was not without her intellectual sentiments and sympathies. She had men of letters, at times, about her; amongst them Duclos, Crebillon, Marmontel, and even Voltaire himself—who paid the royal favourite not a little court. Even if vanity more than taste were her motive, the homage thus yielded to Wit implies the merit of some reverential feeling in the votary. As to her talents, regarded apart from mental elevation they were considerable. The same faculty which enabled her to cater for the palled appetites of Louis by getting up the '*Spectacles des Petits Cabinets*,' in which she herself was a principal performer,—the *Causeries Piquantes*, in which her own discourse was not amongst the least *piquante*,—the *Petits Soupers*,—the political *Séances*—which taught her how, when she found her personal attractions failing, to retain her sway over the besotted monarch's mind—this faculty, educated and applied to higher purposes, might have won for its owner reputation instead of reproach. But the burthen of Madame Poisson's maternal counsels to her daughter, Jeanne-Antoinette, had ever been, that "a king alone was worthy of her";—therefore Jeanne-Antoinette did eventually find that King Louis the Fifteenth "alone was worthy of her"—and she of him. As for the wretched king himself, the flood of court corruption, now at its highest, swept him on—the foremost of those whom it wrecked. His life was yet more unhappy than that of his mistress. Her cold temperament preserved her from those extremes of depression to which the natural warmth of his constitution would, perhaps, under any circumstances have exposed him,—but which an unbridled sensualism of necessity entailed. Hence, the constant recurrence of his thoughts to skulls and crossbones. "The King spoke often of death," says Madame du Hausset, "and of interments and cemeteries. No one was more melancholy. Madame de Pompadour told me, one day, that he experienced a painful sensation when obliged to laugh, and had often begged them to break off when telling an amusing story. It was his habit to smile, but nothing more." Further on, she recounts the following incident illustrative of this morbid state of feeling,—which occurred on one of the royal excursions to Crecy:—

Madame de Pompadour was on her way to Crecy. • • • The king ordered the carriage to stop. The rest of the train drew up, as a matter of course. The king called a groom; and said to him, "You see that little hillock yonder? There are crucifixes on it, and it is doubtless a cemetery. Go and see if there be not a new-made grave there." The groom galloped off to the spot; and returning, told the king that there were three graves all newly made. Madame de Pompadour, as she afterwards told me, turned away her head with horror.

A sample of Madame de Pompadour's tribulations may follow well here; and relieve, by the contrast of its farcical miseries, the sepulchral gloom of the king's melancholy:—

Madame de Pompadour endured many tribulations in the midst of all her greatness. Anonymous letters were frequently written to her, in which she was threatened with poison and assassination. But that which most affected her was the fear of being supplanted by a rival. I have never seen her in a greater taking than one evening on her return from Marly. On coming in, she passionately flung aside her cloak and muff, and proceeded to take off her

things in great excitement. Then, having dismissed her other attendants, she broke out:—"In my life I never saw such an insolent hussy as that Madame de Coaslin—never! What do you think! I was this evening playing a game of *Brelan* with her,—and you cannot conceive what I suffered. All the men and women trooped up in relays, to watch us. Well, what does my lady do but call out two or three times, with her eyes fixed in my face "I stake all"—yes, in the most insulting manner! And then, with an air of triumph, \* \* she concluded the matter by saying "I have a pair-royal of kings!" Oh, had you but seen her curtsy when we parted!

We can perfectly imagine it, without seeing it,—as also Jeanne-Antoinette's responsive salute: the two hoops curtsying and swelling sympathetically with the rancorous undulations of the stomachers,—the plumes bristling,—the powder flying,—and the incendiary eyes darting ineffable flames of defiance! This vixen gamester, Madame de Coaslin, continues to lead the poor Marquise a sad life of it for six months; until Lebel, the infamous, comes to the rescue with a rival beauty,—who at once drives the insolent gambler at *Brelan* out of the field.

But characters and incidents of a different stamp occasionally diversify and relieve the vulgar licentiousness of the scene. Thus, we are from time to time refreshed with a glimpse of the high-minded Turgot,—of Mirabeau the elder, who, if frequently absurd and always ill-conditioned, has yet a touch of spirituality about him,—and, above all, of the simple-minded and philosophic Quesnay, the Father of Political Economy and the originator of the doctrine of the Net Produce. Quesnay was bred a surgeon; and in that capacity accompanied the Maréchal de Villeroi to Paris. Here, he fell in with the court set. Madame de Pompadour enlisted him as her physician—as much on account of his social discretion as of his medical skill; and subsequently got him appointed physician-in-ordinary to the king. His conversation,—always more or less didactic, and frequently turning on subjects connected with his hobby, Political Economy—contrasts amusingly with the slang of the courtiers and the frivolous prattle and busy trifling of the women. Indeed, it was not so much conversation as monologue:—for nobody seemed to heed or answer this Dominie Sampson, save Mirabeau when he happened to be present. The Doctor frequently sits in the same carriage with Madame de Pompadour, in her numerous voyages; but the royal courtesan, as the *femme de chambre* testifies, never exchanges four words with the economist. She is meditating on her *petits soupers*—or conjuring up the apparition of some rival *Brelan* player—or hatching a manœuvre to dismiss a D'Argenson from the ministry and summon a De Choiseul to replace him. Madame du Hausset herself very frankly confesses: "that people tell her M. Quesnay is a great economist;—but that she does not very well know what that is." In fact, the Doctor must at times have bored them all considerably. When the women are talking of *bijouterie*, and have their thoughts and mouths full of diamonds and pearls,—the Economist informs them, *apropos* to pearls, that they are a disease of oysters! Again, Madame du Hausset, becoming sentimental after the manner of ladies'-maids, expresses a very high and mighty disdain of the love of money; whereupon the Doctor inflicts the following apologue on the yawning Abigail:—

I had an amusing dream last night. I thought I was in the country of the ancient Germans. My mansion was vast; and I had corn and cattle and great casks of beer, and all in abundance. But I suffered from rheumatism; and I knew not how to manage to make a voyage of some fifty leagues to a

fountain, the water of which was a specific for my disorder—for my journey lay through a foreign country. An enchanter appeared and said: "I am touched with compassion for your difficulties. Hold, here is a small packet of the powder of *Prelimpinpin*; all those to whom you may give it will lodge you, feed you, and render you the offices of politeness and hospitality." I took the powder, and gave the enchanter my best thanks. "Ah! how I shall love this powder of *Prelimpinpin*," said I to him—"How I should wish to have my coffers full of it!" "Well," said the Doctor, "this powder is the very money which you despise. \* \* But I say *Vive la Poudre de Prelimpinpin*!"

Here, a little theatrical *coup* takes place. A laugh is heard behind the scenes: and enter the King, the Marquise and M. de Gontaut,—the King crying out "*Vive la Poudre de Prelimpinpin*!" The Economist had fathomed the mysteries of the Net Produce; but not those of the court,—its ambuscades, listening chambers, sliding panels, natural magic, and *espionnage*.

The celebrated charlatan, the Count de Saint-Germain, also figures in these pages. He outdid even Cagliostro, who promised to live 500 years; for the Count averred that he himself had already existed 2,000,—and could transmit the gift of long life to others. He professed, too, to hold a correspondence with the dead;—and boasted a marvellous faculty for enlarging precious stones. He often appeared in Madame de Pompadour's coteries. He was just the kind of person to interest one of her superstitious, though irreligious, turn of mind. The following conversation between them in her dressing-room, is entertaining enough:—

One day, Madame de Pompadour, when at her toilette, said to him before me, "What kind of person was Francis the First? That was a king whom I should have loved." "Naturally enough," said Saint-Germain; "for he was most pleasing;"—and then he proceeded to describe the face and figure of the monarch as of one familiar to him. "Pity he was so ardent," he added, "I could have given him counsel which would have saved him from all his misfortunes; but he would not have followed it. A fatality seems to attend those princes who shut the ears of their understanding to good counsel, even in the most critical moments." "And the Constable," said Madame de Pompadour, "what of him?" "I cannot say much good or ill of him," replied the Count. "Was the court of Francis the First a fine one?" "Very,—but that of his descendants far surpassed it; and in the time of Mary Stuart and Margaret of Valois, it was a country of enchantment, the temple of the Pleasures,—including the intellectual ones. The two queens were learned, wrote verses, and were charming to listen to." Here, Madame bursts into a half incredulous fit of laughter: and Saint-Germain puts his tongue in his cheek,—and admits, for the nonce, that he *allowed* people to believe, though he did not *make* them believe, that he had lived in ancient times.

The taste of Madame de Pompadour for the marvellous was not exemplified in the patronage of the charlatan Count alone; but in that also of the notorious Madame Bontemps, the sorceress. Her night voyages to consult this woman,—her disguises to escape being recognized and imposed on,—her false nose, *blonde wig*, and voluminous night-cap,—and finally the jargon and jugglery of the beldam,—are described with much spirit by the fair journalist. But most of our readers are probably familiar with the more than twice-told tale.

The Diary of M. de Bachaumont consists of short notes and memoranda of the celebrated persons and events of his time—1762-82. The selected portion furnished by M. Barrière in these volumes is but a brief epitome—compared with the original work; which extended to no less than thirty-six mortal volumes. The materials had been picked up by M. de Ba-

chaumont—one of the semi-demi-*littérateurs* with which Paris has abounded for four centuries—in the salon of Madame Doublet; a well-known repository of accredited news, at the time. Amongst them, we find anecdotes of the half-simple half-witty King of Denmark—who visited Paris at the period. Here, also, are sayings and doings of the celebrated Mdle. Arnould, the actress—of Garrick, Hume, La Harpe, Voltaire, &c.

The Memoirs of the Baron de Besenval are more systematic and historic than those of either Madame du Hausset or M. de Bachaumont,—which indeed have no pretensions of that nature. The Baron bequeathed the MS., along with his collection of pictures, to the Maréchal de Ségur; who again left it to his son, the Viscount de Ségur,—from whom they were stolen. The Viscount, therefore, found himself constrained to authorize the publication. There is much both in these memoirs and in those of M. de Bachaumont to reward the reader: but they treat more of public than private life, and are comparatively deficient in those revelations of the *penetrabilia* of courts and châteaux—the family *sancta sanctorum*, or rather *profana profanorum*, as they were in this case—which so signally characterize and give interest to the gossiping journal of the *femme de chambre*.

*Festus. A Poem.* By Philip James Bailey, Esq. Second Edition. Pickering.

THE very considerable additions and alterations which Mr. Bailey has made in his poem, to meet the objections of his critics and correct some of the faults of which we, ourselves, were most impatient—and the remarkable character of the poem itself—demand that we should bestow a larger consideration both upon its beauties and defects than as yet it has received at our hands. The power which we recognized [No. 634] even through its abuse, and the fancy which we refused to admire in its misapplication, have claims that must not be overlooked when the disposition to correct the impeding elements promises them a grander scope and worthier consummation. We are induced, therefore, to return to the merits of a production which has excited much notice, though our way thither is yet beset by many offences—snares to the author's own genius and stumbling-blocks in the way of our cordial appreciation.

The execution of a labour can only be fairly tested by reference to its purpose. The cleverest tricks of pantomime would offend us if obtruded in tragedy; and Philosophy herself would deserve the cap and bells did she choose a showman's platform for her rostrum. A truth so obvious cannot be disregarded with impunity. The violations of this principle in the first edition of 'Festus' were numerous and flagrant. Its uncouth and grotesque images, atrocious puns, and familiarities of diction—verging even upon the slang of the streets—were calculated to excite prejudice and provoke a contempt of even the beauties which were so associated. A book which so openly contemned the instincts of poetic taste was rebuked even by its own poetry. And were this not so, life is, yet, too short to permit research into those possible beauties which an unpromising exterior may conceal. Caves of diamonds, like those of the 'Arabian Nights,' may lie beneath the feet of the traveller,—but in these days of crowded thought and performance he will push on for more visible treasures if there be doubt or obscurity in their revelation.

They, then, who will consent to descend beneath the rugged surface of Mr. Bailey's manner—and make allowance for other critical provocations which his poem involves, for the sake of the wealth so overcharged and encumbered



—will find rare jewels of thought and imagination lying amid its depths. The adventurous reader can scarcely fail to pick up gems, if he will take his chance whether he may stumble on a brilliant or a stone.

Many of the blemishes, as we have observed, are expunged from the new edition of 'Festus'; but they are far too plentiful yet,—and sometimes occur in positions where they prove fatal to the enjoyment of the author's best passages. The great defect of the work is the absence of artistic perception, both in design and detail. There is no systematic development of idea—no gradual evolution of character. At the close of the poem we find its hero the very same being who was presented to us at its opening. There is no growth in the conception:—the dramatic faculty is wanting.

But though deficient in the previsions of genius, Mr. Bailey is vividly susceptible of its simple impulses. The power of mental sequence and combination he does not possess; but in his capacity to portray particular truths and feelings he is rivalled by few of his contemporaries. Considering his poem not as a work of art but as the diary of a human spirit, there is much to awaken our wonder and sympathy. The charm of the volume is its faithful transcript of the moods which, cloud-like, pass in fantastic beauty over the stream of emotion. Take it as the history of youth—ardent, and therefore trustful and generous—passionate, and therefore a prey to temptation—sensitive, and therefore capable of suffering and remorse; and we may extract a meaning which the writer has not directly indicated. The love of the Supreme for his creatures, and their education even by trial and error, seem the ends most present to Mr. Bailey's mind. If we cannot admit that the theme is artistically evolved, we may concede that it is treated with much suggestiveness and power. There are in 'Festus' an earnestness of feeling and intensity of utterance which must impress the mind,—and, inasmuch as they stir the sympathy and thought of the reader, may so far be held to instruct it. Notwithstanding the wildness and occasional absurdities of the book, it is visibly a genuine emanation,—and worth a thousand specimens of imitative elegance. We will cite some of the passages which justify our praise of themselves and our condemnation of what obscures them; and first let our readers take the following fine piece of natural description:—

Oh! that the things which have been were not now  
In memory's resurrection! But the past  
Bears in her arms the present and the future;  
And what can perish while perdition is?  
From the hot, angry, crowding courts of doubt  
Within the breast, it is sweet to escape, and soothe  
The soul in looking upon natural beauty.  
Oh! earth, like man her son, is half divine.  
There is not a leaf within this quiet spot,  
But which I seem to know; should miss, if gone  
I could run over its features, hour by hour.  
The quaintly figured beds—the various flowers—  
The many paths all cunningly converged—  
The black hew hedge, like a beleaguering host,  
Round some fair garden province—here and there,  
The cloud-like laurel clumps sleep, soft and fast,  
Pillowed by their own shadows—and beyond,  
The ripe and ruddy fruitage—the sharp firs,  
Fringe, like an eyelash, on the faint-blue west—  
The white owl, wheeling from the grey old church,—  
Its age-peeled pinnacles and tufted top—  
The oaks, which spread their broad arms in the blast,  
And bid storms come, and welcome; there they stand,  
To whom a summer passes like a smile:—

O'er all, the giant poplars, which maintain  
Equality with clouds half way up Heaven;  
Which whisper with the winds none else can see,  
And bow to angels as they wing by them:—  
The lonely, bowery, woodland view before—  
And, making all more beautiful, thou, sweet moon,  
Leading slow pomp, as triumphing o'er Heaven!

And the following description of his own brethren, the poets:—full at once of that wealth which should be a power, and of the recklessness which wastes it:—

*Festus.* Poets are all who love—who feel great truths  
And tell them; and the truth of truths is love.

Men who have forged gods—uttered—made them pass:  
In whose words, to be read with many a heaving  
Of the heart, is a power, like wind in rain—  
Sons of the sons of God, who, in olden days,  
Did leave their passionless Heaven for earth and woman,  
Brought an immortal to a mortal breast;  
And, like a rainbow clasping the sweet earth,  
And melting in the covenant of love,  
Left here a bright precipitate of soul,  
Which lives for ever through the lines of men,  
Flashing, by fits, like fire from an enemy's front—  
Whose thoughts, like bars of sunshine in shut rooms,  
Mid gloom, all glory, win the world to light—  
Who make their very follies like their souls;  
And like the young moon with a ragged edge,  
Still, in their imperfection, beautiful—  
Whose weaknesses are lovely as their strengths,  
Like the white nebulous matter between stars,  
Which, if not light, at least is likest light—  
When whom we build our love round like an arch  
Of triumph, as they pass us on their way  
To glory and to immortality;  
Men whose great thoughts possess us like a passion  
Through every limb and the whole heart; whose words  
Haunt us as eagles haunt the mountain air;  
Thoughts which command all coming times and minds,  
As from a tower a warden,

Who shed great thoughts  
As easily as an oak loosens its golden leaves  
In a kindly largess to the soil it grew on—  
Whose rich dark ivy thoughts, sunned o'er with love,  
Flourish around the deathless stems of their names—  
Whose names are ever on the world's broad tongue,  
Like sound upon the falling of a force—  
Whose words, if winged, are with angels' wings—  
Who play upon the heart as on a harp,  
And make our eyes bright as we speak of them—  
Whose hearts have a look southwards, and are open  
To the whole noon of nature.

The yearnings of the mind for that freedom  
of action which the limits of sense deny, is  
nobly expressed in the following quotation:—

My mission is accomplished in this world.  
I go into another, where all souls  
Begin again, or take up life from where  
Death broke it at. I cannot think there will be  
Like disproportion there between our powers  
And will, as here; if not, I shall be happy.  
I feel no bounds. I cannot think, but thought  
On thought springs up, illimitable, round,  
As a great forest sows itself! but here  
There is no ground nor light enough to live.  
Could I, I would be everywhere at once,  
Like the sea, for I feel as if I could  
Spread out my spirit o'er the endless world,  
And act at all points:—I am bound to one.  
I must be here and there and everywhere,  
Or I am nowhere. Sense, flesh, feeling, fail  
Before the feet of the imperious mind,  
To which they are but as the dust she treads,—  
Windlike treads o'er, uplifts and leaves behind.  
How mind will act with body glorified  
And spiritualized, and senses fined,  
And pointed brilliantwise, we know not. Here,  
Even it may be wrong in us to deem  
The senses degraded, or the mind  
Than as fine steps, whereby the Queenly soul  
Comes down from her bright throne to view the mass  
She hath dominion over, and the things  
Of her inheritance; and reascends,  
With an indignant fiery purity,  
Not to be touched, her seat.

After such examples, there is no disputing  
Mr. Bailey's genius. There is, however, a  
responsibility in its possession which he would  
do well to consider. His spirit has been "finely  
touched"—let him not forego the "fine issues",  
to which it should lead him. We would  
enforce upon him the value—the necessity—  
of mental discipline. Fervour and imagination  
alone may produce glorious poetry—but not a  
great poem. There must be added unity of  
conception, harmony of relations, and natural  
development. Ideal feeling must assume to  
itself ideal expression. Familiar and eccentric  
images, however forcible, are unsuitable ex-  
ponents of poetic sentiment. Mr. Bailey will,  
we think, agree with us that genius is con-  
ferred not merely for display, but for duty.  
It is its office not only to record the struggles  
and emotions of the race—but also to interpret  
them. The oracles which it delivers, it must  
also expound. In 'Festus,' we have the leaves  
of the sibyl, which possess at once her fury and  
her inspiration:—but we need a larger measure  
of the divining faculty, which should unfold  
their significance.

#### Seventh Annual Report of the Registrar-General of Births, Deaths, and Marriages in England, 1846.

THE last Report of the Registrar-General (noticed in the *Athenæum*, No. 904) brought down the abstract of births, deaths, and marriages to the end of 1842. That before us presents similar returns for the years 1843-44. The following table comprises these, with the returns for 1841-42:—

	1841.	1842.	1843.	1844.
Marriages .. ..	122,496	118,825	123,618	132,249
Births .. ..	512,150	517,739	527,325	540,763
Deaths .. ..	343,947	349,519	346,446	356,850
Excess of births over deaths { }	168,311	168,220	180,879	183,813

This table shows a progressive increase of births over deaths since 1842; but it is only by comparing this with the total population at the beginning of every year that we can arrive at the probable annual increase. "The population of England," says the Registrar-General, "enumerated on June 7th, 1841, was 15,912,773. It may be estimated at 15,927,867, on July 1st, 1841. Disregarding emigration, and assuming for the moment that the births registered represent the number of children born in each quarter, 123,868 persons were added to the population by birth in the three months following July 1st, 1841; and in the same period, 75,440 persons of all ages were taken from the population by death,—leaving, on October 1st, 1841, the population 48,428 more than it numbered on July 1st. We have, therefore, 15,927,867 + 48,428 = 15,976,295, the population on October 1st, 1841." Proceeding in this manner, the following table is compiled, which gives us the probable annual increase of population:—

Population, deduced from the excess of Births over Deaths.	Excess of Births registered over Deaths.	Population calculated on an increase of 1/335 per cent. annually.	Calculated Annual Increase.
Jan. 1, 1842.. 16,017,777	168,220	16,033,800	214,100
Jan. 1, 1843.. 16,185,997	180,879	16,247,900	216,900
Jan. 1, 1844.. 16,366,876	183,813	16,464,800	219,900

It is well to bear in mind that some births escape registration; as parents are not yet bound to give information of a birth, unless "requested to do so" by the Registrar. Latterly, however, by increased vigilance and better arrangements, this branch of registration has been rendered more perfect; and we observe that the Registrar-General confidently expects to make it as complete as the present state of the law allows.\* Pursuing the calculations used in the above table, the population, at Midsummer 1846, had amounted to 17,000,000; and there are 222,000 souls added annually to the population of England alone. The Registrar-General observes, that "the statement, so often repeated, that the population of the United Kingdom increases at the rate of 1,000 a day is an error, which has probably arisen from using the annual rate of increase in England (1 1/3 per cent.), instead of the lower rate of increase (1 per cent.) for the United Kingdom. At the present time, it is probable that 800 persons are added to the population daily. The births exceed the deaths by about 1,056 daily; but emigration from the United Kingdom keeps down the increase.†

The following table shows the number of marriages during the years 1841 to 1844 inclusive, with the number of persons married to 100,000 living:—

Years.	Total Marriages.	Persons Married to 100,000 living.
1841	122,496	1,539
1842	118,825	1,472
1843	123,618	1,515
1844	132,249	1,597

The proportion of marriages to the population went on declining from 1839 to 1842, increased in 1843, and attained the maximum in 1844, when a

\* The increase of population not accounted for by the registered births was 45,880 in 1842, 36,021 in 1843, and 35,967 in 1844.

† The emigration from the United Kingdom was 821,742, or 82,174 persons annually, in the ten years 1831-40; 87,426 annually in 1842-44; and 93,501 in 1845.



greater number of marriages were celebrated than had ever before been registered in England. Out of the total number of marriages during the above four years, 458,064 were performed according to the rites of the Established Church, and 59,324 according to the rites of dissenters. From 1842, the number of marriages by banns increased, while the Church marriages by licence decreased; which shows that the increase chiefly affected the classes who marry by banns. In 1842, 1,730 marriages were performed by licence in Lancashire, and 9,638 by banns; and in the year 1844, only 1,823 by licence, and 12,692 by banns. As marriages are regulated to a certain extent by the circumstances of the people, these figures may be regarded as a sign of decided improvement in their prospects. In 1844, 2,280 marriages were solemnized in Roman-Catholic places of worship. Of these, 384 were registered in the metropolis, 311 in Liverpool, 138 in Preston, 207 in Manchester; making, with the other districts of that county, 1,123 in Lancashire.

There were fewer marriages among minors in 1844 than during preceding years; they amounted to 4.17 per cent. of the men married, and 13.16 per cent. of the women married. It is worthy of notice, that the exact ages of the parties at marriage are returned by several clergymen. The Registrar-General well observes, that this is "one of the most important facts that can be recorded, and will be found more useful perhaps than any other in identifying individuals, and in tracing remote pedigrees of persons having names in general use. The statistics of a country in which the age of the mother at marriage and at the birth of her children, is not recorded, must always remain imperfect, and leave us without the means of solving some of the most important social questions."

In 1844, 12.81 per cent. of the men, and 8.46 per cent. of the women, had been previously married.

The following table shows the number of men and women who wrote their names or signed with marks:—

	1841.		1842.		1843.		1844.	
Wrote their names . . . .	82,541	42,511	80,734	61,861	83,359	31,102	89,355	17,176
Signed with marks . . . .	39,985	39,688	39,931	55,562	10,389	30,712	12,912	65,073

These figures awaken the most melancholy reflections. They show that only 67 in 100 men, and 51 in 100 women, were able to write their names. "It is probable," says the Registrar-General, "that a few women, able perhaps to write letters intelligible to their friends, signed with marks; but this simple test leaves little doubt that 33 in 100 of the men, and 49 in 100 of the women of England, at the marriageable age, are either quite unable to write, or write very badly." The state of education, as evinced by these returns, varies in different parts of England to an incredible extent, as the following table shows:—

Proportion per cent. of Men signing with marks.

	1841.	1842.	1843.	1844.
Metropolis . . . .	11	12	12	12
Cumberland . . . .	16	17	16	16
Cornwall . . . .	35	36	38	36
Lancashire . . . .	38	36	39	40
North Wales . . . .	46	42	41	45
Bedfordshire . . . .	49	50	49	50

Surely here are facts sufficient to arouse the legislature to immediate steps for the removal of a stigma so great—on a people the wealthiest in the world, yet so lamentably deficient in the first elements of instruction. "I fear," writes the Registrar-General, "that the records of future years, in exhibiting the results of the inadequate means employed to educate the present generation of youth, will be as little flattering to our age as the actual returns are to our predecessors. The insufficiency of the national education is the more to be regretted, as the means of education exist, and the funds left for educational purposes, if properly applied, in the charities and public institutions, would, with some assistance from Parliament, supply the children of the poor with the sound knowledge which the scanty earnings of the parents do not enable them to purchase. The annual income of endowments for education is 312,544l."

The annual mortality during the years 1838 to 1844 inclusive was 2.189 per cent., or 1 in 46 of the population. It was above the average in 1838 and 1840; near the average in 1839; lower in 1841 and 1842; and lowest in 1843 and 1844. In the years 1838-40 inclusive, the mortality was 2.239 per cent.; and in the years 1842-44 inclusive, it was 2.147 per cent.—showing a fall of 1.24th part, or, in other words, out of 24 deaths in the first three, there were only 23 deaths in the last three years. The average price of wheat was 67s. 2d. in the first three, and 52s. 10d. in the last three years; the average price of butchers' meat per cwt., paid at Greenwich Hospital, was 48s. in the first three, and 44s. 7d. in the last three years. The mean daily wages of bricklayers, masons, plumbers, and carpenters, rose from 5s. 2d. a day, in 1838-40, to 5s. 6d. in 1842-44. These circumstances, which are favourable to the public health, have undoubtedly contributed to the reduction of mortality.

In the Registrar-General's previous Report, tables were given of the violent deaths registered during 1840; an abstract of which we laid before our readers. It is to be regretted that the Report before us does not contain returns of a similar nature for subsequent years. On the other hand, it gives us pleasure to find, that, in consequence of an earnest appeal to the medical profession, the diseases causing death are in most cases registered; and the Registrar-General trusts that the abstracts which will be henceforth published will convey correct information of the prevalence of mortal diseases, and of the localities in which they respectively prevail.—To enable our readers to institute a comparison between the foregoing returns and meteorological phenomena, we subjoin abstracts of the observations made at Greenwich during 1843, taken from the Report of the Astronomer-Royal: those for 1844 are not yet published. The mean height of the barometer during the former year was 29.765; of the thermometer, 46.7; the mean degree of humidity 0.887; the prevalent winds, W.S.W., S.W., S.S.W. and E.N.E. The quantity of rain registered by the gauge, at 205 ft. 6 in. above the sea, was 14.88 inches.

#### OUR LIBRARY TABLE.

CHRISTMAS BOOKS.—We have still two or three of these to mention. The first in our liking is *Christmas and Christmas Carols*,—a pamphlet, which, though so slight in bulk as to have been overlaid on our table, is seasonable enough in its matter, and attractive enough in the capital woodcuts that embellish it, to have claimed a place "at the board's head." Then, we must say a word in commendation of *The Silver Swan*—a fairy tale, by Madame de Chatelain. It is a legend of two nightcaps,—one of worsted, which, on being thrown discreetly out of the window, yielded gold,—and one of green silk, less obvious in its benefactions, yet still not to be despised. How the story is unravelled, we shall, of course, not tell; but the moral is in the good, broad, unmistakable style of the best fairy period. Is the tale entirely original?—or do we dimly dream of having met the nightcaps in some other language? *The Old Man's Home*, by the Rev. W. Adams, is a fanciful parable:—perfectly well-intentioned and written in picturesque, musical, English; but with a flaw in its construction, on which grave comment could be offered—were it expedient.

To our notices of similar publications for the year 1847, we must add the names of *Dyson's Monthly Almanac*—printed on a loose sheet for ready reference; and *Hilliard's Almanac and Daily Companion*—including a Jewish calendar and some of the more ordinary tables of information.

*The Will; or, the Half Brothers*. A Romance.—We recollect no novel save the 'Rienzi' of Bulwer and 'I promessi Sposi' of Manzoni (the last, we cannot but think, somewhat over-rated) in which the romance of Italian history has been duly turned to account. While the passion of Italian revenge or religion is an ingredient as common in the romancer's stock as the urn and weeping-willow in the manufactory of a monument-monger,—the great strifes and struggles of the cities; the crimes, the mysteries, the startling and sharply-contrasted figures, with the brightness and the glow of the South upon them, which mark the chronicles of the richest country of the

earth, have fallen into feeble or inexperienced hands—been treated by the sickly or the pedantic. From the exquisite colour of Landor's 'Pentameron'—if we may allude, in such a matter, to a work so totally beyond the common range of Fiction—we may divine what might be done if a Scott or a Victor Hugo were to turn his creative power and sympathy upon such subjects as Massaniello, or the revolutions of Venetian conspiracy, or the days of Savonarola, or the legend of Fiesco's Conspiracy against Genoa—here attempted. 'The Will,' though up to the mark of the average historical novel,—and better than those which (to go no further) Mr. James writes by the dozen,—does not justify us in crying *Eureka!* Though the events of Lavagna's conspiracy are smoothly told, and tolerably well combined with the romancer's common incidents of lost children, lost ladies, miscreants to be bribed and ambassadors surprised in ambush, &c. &c.,—with bright pictures of scenery and bustling omens of tumult. Yet the eye glances over the page instead of being fixed to it. Any single scene from Schiller's Tragedy, in short, is worth the whole of these three volumes.

*Hugh Talbot: a Tale of the Irish Confiscations of the Seventeenth Century*. By William J. O'Neill Daunt, Esq.—This tale has more to do with such tiresome Scottish and English characters as Mr. Galt loved to introduce into his historical novels (in this, how different from Sir Walter!) than with 'Irish Confiscations.' It is a common, but a grave, mistake to confound tediousness with humour: and mix up a few odd phrases, with such language as fops, misers, puritans, and other "eccentrics" really speak. But if the reader of 'Hugh Talbot' refuse to be daunted by the sickening flog of Lord Carthwaite, and the farcical avarice of Lord Thurso, and the flagrant hypocrisy of Ephraim McKillop—and take patience, he will find the interest of the story grow as he advances: and will finish it in a humour far different from that with which he began its perusal. We cannot, it is true, care much for the heroine, the fair Eveline, who forgot the love of Phelim O'Neill for the sake of the broad lands of Carthwaite; but the hiding-places of the priest, Hugh Talbot, and his hair-breadth 'scapes, interest us; as also does the ill-omened marriage of the Lady Dorothy Herbert, and its fearful issue. The great want in 'Hugh Talbot,' however, seems to be clearness of plan. This presupposed, we think its author capable of better things. He seems to us clever in imitating the tone and temper of ancient letter-writing; and to manage scenes of intrigue and suspense better than the interchange of spirited and natural dialogue. The latter, indeed, to judge from the thousand and one tales that we examine betwixt January and December, seems something very like a lost secret.

*Tales of the Sacraments*. By the Authoress of 'Geraldine.'—The author has made seven tales out of the seven sacraments;—which many will regard as a work of supererogation.

*Characteristics of Men of Genius*.—This is a reprint of articles, possessing very varied degrees of merit, which have appeared at different times in the *North-American Review*. We may, probably, refer to some of these essays when the subjects which they discuss are brought separately under our notice.

*Neophilus*. By the Rev. Denis Kelly.—Having accidentally opened this book at a page so offensive as not to be read without a blush, we deem further inquiry unnecessary;—and can only lament the perversity that would revive the indelicate discussions of Sanchez.

*Practical Mercantile Correspondence*. By W. Andersen.—This is an enlarged edition of a work exhibiting a collection of modern letters of business, with notes critical and explanatory. It contains a great number of suggestions for the general conduct of affairs, the right keeping of books, and the methodizing of transactions. The appendix—which embraces almost every commercial form in modern practice—will be useful to young merchants, bankers, and their clerks.

*Mair's Tyro's Dictionary of the Latin Language, Remodelled, Corrected, and Enlarged; with a Dissertation on Derivative and Compound Words*. By George Ferguson, A.M.—The improvements here introduced into an old established school-book render it much more valuable than preceding editions to the tyro who

would wish to acquire something more than a mere mechanical knowledge of words. Its leading features are the derivation of words from their primitives,—and the separation of both primitives and their dependent derivatives from the alphabetical order in the text. This is effected by a separate division, in a smaller type, lower down the page.

*Letters on Tractarian Secession to Popery.* By G. S. Faber, B.D.—Mr. Faber is one of the most logical of controversial divines; and we believe it was not without some alarm that the Oxford innovators found him against them. He brings to his argument all the experience of a practised theologian; but he is ultra-protestant; and, as a politician, not to be trusted with such questions as the grant to Maynooth—which is among his topics of discussion.

*The Ball I Live on; or, Sketches of the Earth.* By Emily Taylor.—A sort of introduction to Geography, without the formality of set definitions and dry method. "To please while we instruct" is a good maxim in education;—and this the authoress understands.

*An Elementary Treatise on Hydrostatics and Hydrodynamics.* By A. S. Hart, L.L.D.—This is an appendix to the author's treatise on mechanics. The higher mathematics are not used, except in an appendix; and the explanations of principle and accounts of instruments are copious. It would be a very useful accompaniment to a Cambridge book;—not meaning to insinuate thereby anything against its separate value.

*Elements of Euclid.* By the Rev. J. W. Colenso.—From Simson, very faithfully. The title-page gives the contents as the parts read in the University of Cambridge. The steps of reasoning are uniformly separated by a colon, followed by a capital letter. A neat book, worthy of recommendation.

*Petit Musée de Littérature Française.* By M. Le Page.—Comprising extracts from the best writers in prose and verse between the seventeenth and nineteenth centuries—especially those of the more recent period. The selections are made with judgment; but we do not much approve of the 'Notices chronological and critical' which are interspersed throughout the volume. They are brief, meagre, and in false taste—false English taste, at least.

*The Theatres of Paris.* By Charles Hervey. Illustrated with Original Portraits of Eminent Living Actresses. By Alexandre Lacauiche.—To nineteen out of twenty tourists who have not time, taste, opportunity, or language sufficient to procure their entrance into French society, the Theatres of Paris are its third estate—the other two being composed of the Shops and the Restaurateurs. Play-going there is so easy, and fits so well into the daily life of our neighbours, instead of being, as here, a difficulty to be grappled with,—the new actress, the new opera, or the new spectacle, are topics of such infinite importance in society,—that Mr. Hervey's subject was a far better one than the 'History and Mystery of the Theatres of London' could have been. It is better, too, as not only justifying, but in some sort demanding digressions from the *salle into the foyer*,—and from the "lamp-oil and orange peel" world, into the domains of general society, literature and art. But our author, though gentlemanly and pleasant, has not made the most of his advantages. He gives us introductory sketches of the history of the *Académie Royale*, the *Opéra Comique*, the *Théâtre Français*, &c.—but his anecdotes and notices are somewhat of the oldest; while his catalogue *raisonnée* of artists before the public, is more meagre than we could have wished. Madame Dora, for instance, though among "the unattached," is so perpetually in the thoughts and speculations of the Parisian theatre-goers and dramatic literati that she ought not to have been packed away in a note. Then, signs of *management* are perceptible in the articles on Mdle. Rachel, Madame Stoltz, and one or two other artists; which prevent our implicit faith in the narratives and criticisms that have less known gentlemen and ladies for their object. When we recollect how admirable and important a share in creating the repertory of the modern French theatre was taken by the Queen of classical French comedy, Mars the incomparable—we feel, too, that the omission of a retrospect of her career, the character of her acting, and the list of her marvellous

range of characters, is not to be forgiven. But let us not break a butterfly on a wheel. The book as a drawing-room book merits place and welcome. It is illustrated by portraits of Mdle. Rachel,—Madame Stoltz,—Mdle. Plunkett, and her sister Madame Doche (neither of whom owes an overpowering debt of gratitude to the portraiture of M. Lacauiche).—Madame Albert (from whom, on the other hand, the artist has gallantly taken away some dozen years).—Mdle. Nathalie.—Mdle. Rose-Chéri, and (to avail ourselves of one of Mr. Hervey's expressions) "the Sophie Arnould of modern times—the inimitable, impudent, wicked, witty, fascinating if not fair-faced, Mdle. Déjazet."

[ADVERTISEMENT.—] AGRICULTURAL GAZETTE.—THE FIFTH NUMBER, for 1847, of the AGRICULTURAL GAZETTE AND GARDENERS' CHRONICLE, will be published JANUARY 2. The Horticultural Part edited by PROFESSOR LINDLEY. A Prospectus, with Plan, and List of Contributors, sent free by post to all who furnish their address to the Office, 5, Upper Wellington-street, Covent Garden, London.

#### LIST OF NEW BOOKS.

Albion's Almanack for 1847, 8vo. 6d. swd.  
Aeth the Egyptian, a Novel, 3 vols. post 8vo. 35s. 6d. bds.  
Barnes's Commentary on New Testament, 3 vols. 18s. cl.  
Bogue's Eur. Lib. Vol. XV. Cinq Mars, by De Vigny, pt. 8vo. 3s. 6d.  
Bolin's Standard Lib. Vol. XIV. Benvenuto Cellini, pt. 8vo. 3s. 6d.  
Briffault's (F. T.) Prisoner of Ham, post 8vo. 12s. cl.  
Burke's Heraldic Dict. of Landed Gentry, roy. 8vo. Part I. 5s. swd.  
Charlotte Elizabeth's Posthumous and other Poems, 6s. 8vo. 3s. cl.  
Colas of England (The), 24 plates, crown 8vo. 16s. velum.  
Ecclesiastical Almanack for 1847, 12mo. 1s. swd.  
Evans's (Rev. R. W.) Ministry of the Body, 6s. 7s. 6d. cl.  
Examination Questions and Answers from Burnett on the Thirty-nine Articles, 2nd ed. 6s. 1s. 6d. cl. swd.  
Featherstonhaugh's (G. W.) Canoe Voyage up the Minny, 8vo. 25s. 6d. swd.  
Gore's (Mrs. J.) Royal Shetland Shovel Book, 12mo. 6d. swd.  
Griffin's (J. J.) Chemical Recreations, new ed. 18mo. 7s. 6d. roan.  
Hay's Works of George Sand, Part I. 'The Last Aldini,' 2s. 6d. swd.  
Ingoldby Legends, Third Series, Portrait and Memoir, illus. 10s. 6d.  
James's (G. R.) R. W. C. XI. 'The Great Highway,' 8vo. 8s.  
Johnson's (Dr.) Life, by the Rev. J. F. Russell, 4s. 6d. cl.; 6s. hf. roan.  
Little Book of Christmas Carols, with the Ancient Melodies, 4s. cl. gilt.  
Merrill's Encyclopedia of Every Day Knowledge for the Young, 3s.  
Merrill's (Mrs.) Work-Table Magazine, No. 1, 4to. 4s. cl.  
Napier's (Capt.) Florentine History, Vol. III. post 8vo. 9s. cl.  
Nelson's Dispatches and Letters, by Sir R. H. Nicolas, Pt. I. 8vo. 2s.  
Nursery Rhymes with Times, small 4to. 2s. cl. gilt.  
Pincock's (W.) Astronomy made Easy, new ed. 18mo. 1s. 6d. cl.  
Practical Mechanic and Engineer's Magazine, Vol. V. 4to. 10s. 6d. cl.  
Progressive Geography for Children, new ed. 18mo. 1s. 6d. cl. swd.  
Punch; or, the London Charivari, Vol. XI. 4to. 4s. cl.  
Puss in Boots and the Marquis of Carabas, illus. by Otto Speckter, new ed. square 5s. swd.  
Quin's Historical Atlas, new ed. oblong 4to. 2l. 5s.  
Rankin's Half-Yearly Abstract of Medical Sciences, Vol. IV. 6s. 6d.  
Robinson's (J. A.) Dict. of Curing, Pickling, &c. Meat and Fish, 4s. 6d. cl.  
Smith's (J. A.) Productive Farming, new ed. 12mo. 2s. 6d. cl.  
Stuart's (M.) Translation of Reuchlin's Hebrew Grammar, with Chrestomathy, 8vo. 12s. cl.  
Trench's Hulsean Lectures, 1846, 8vo. 5s. 6d.  
Waddell's (T.) Offices of the Magistrate, No. 6d. cl.  
Watts and Strays, 6s. 8vo. 1s. 6d. swd.  
Whiting's (R.) Literary Mixture, Prose and Verse, 2 vols. pt. 8vo. 15s.  
Winslow's Glimpses of the Truth in Jesus, 6s. 8vo. 3s. cl.  
Worley's Province of Intellect in Religion, Book II. 8vo. 7s. 6d. bds.  
Wright's (Rev. G. N.) Cream of Scientific Knowledge, new ed. 3s. cl.

#### THE NEW YEAR'S BIRTH.

FROM out this trance of sleep I wake—behold!  
A forest waving white—a sky of gold,  
And, o'er green earth below,  
God's footprints in the snow!  
While airs of heaven come mingling sweet  
From echoing paths where children meet.  
Oh! world of love and peace!—how full of light  
They only know who gaze on thee aright,  
When by the glad hearth's stone  
Some angel voice makes known,  
In accents soft as seraph's sigh,—  
Heaven hath its place beneath the sky.  
The New Year on thy sunny locks, my boy!  
Flings down a golden crown; and thy pure joy  
Doth counsel me to see  
Life in each leafless tree,  
Flowers where the sun hath sent no gleam,  
And springs within the frosted stream.  
So be it, gentlest Teacher!—They are wise  
Who look on Nature's face with childhood's eyes,  
Giving and taking light  
From all most best and bright,  
Ere yet the earth-born shadows roll  
O'er youth's clear mirror of the soul.  
She is to me, as I to thee, my sweet!  
Dear mother and true friend,—all names that meet  
Where love is strong; her brow  
Wears yet no cloud, while thou  
Like to a young day's dawn art near—  
My promise of the golden year!  
Welcome then still, for thy beloved sake,  
New suns,—new hopes,—new blessings that may wake  
A thankful heart and lowly!  
And still—for love is holy—  
Greet thou each morn, as thou dost now,  
With kisses showered upon my brow!

ELEANORA L. HERVEY.

#### FOLK-LORE.

##### Folk-Lore of Ireland.

Kilkenny, Dec. 10, 1846.

In the popular mythology of Ireland, the evil one shares with Fion McConnal and his brother giants the credit of many a wondrous feat. For instance, the highest eminence of the range of hills over Templemore, in the county Tipperary, is popularly known as the Devil's Bit. When viewed from the eastward, it presents the appearance of a gigantic mouthful having been taken out of its summit: and the story goes, that his satanic majesty, in some of his aerial peregrinations, took a fancy to this uninviting morsel; but, finding it hard to masticate, dropped it at Cashel,—where the said mouthful now forms the noble ruined corner rock which looks down on the ancient metropolis of Munster.

The fairy mythology of Ireland is a rich vein. As in most other countries, the fairies are held to be a spiteful race,—although they occasionally do a good turn. Over the peasantry of the south-east of Ireland, I am aware, from personal experience, that the belief in their reality holds unbroken sway. They are universally termed "the good people;" and it is held unlucky to call them by any other name. Intercourse is believed to be held with these invisible people by the medium of "fairy-men," and "wise-women,"—who extort large sums from the deluded people. When repeated misfortune attends any family, it is believed that the "good people" have a road through the house; and a change of residence is frequently resorted to in order to obviate a continuance of ill-luck. One evil which frequently attends such a thoroughfare, is that the infants of the family are changed. I knew of an instance of this kind. The son of a poor labourer who, from his infancy, was deformed, was so firmly believed by the rest of the family to be a changeling, that they feared to contradict him in anything. He was the depositary of their entire earnings; and, in his capricious tyranny, he sometimes refused them money for their necessary food. At last he died; and when on their way to the churchyard, the coffin was actually laid down and opened to see if the "good people" had taken away the "corpse."

An old woman told me that she had once seen some of the "good people" in a Rath,—as the circular earthworks which served as defences to the habitations of the ancient Irish are called. She said they were very small in size—"dwaney crathurs,"—and were clad in green, with red caps. These grassy raths are held so sacred on account of the supposed partiality of the "good people" for them, that the plough or the spade seldom invades their sanctity. And thus the antiquarian may thank popular superstition for the preservation of these interesting relics of the primeval occupants of the country, which thickly stud its surface—crowning almost every eminence. Alas! that the same feeling does not attach to our ancient churches, abbeys, and castles;—the daily destruction and defacement of which disgrace the people of Ireland. But to return to the fairies. When a peasant is attacked with any illness the cause of which is not apparent, he is immediately set down as "fairy struck;"—and the "wise woman," or "fairy doctor," is applied to. The miniature whirlwinds which, on a calm summer's day, move along the roads or hay-fields, gathering up the dust and straws, are firmly believed to be caused by the passage of some fairy cavalcade; and woe be to the unfortunate wight who is caught within the magic circle!—a stem of straw or hay forms a shaft which, in fairy hands, is potent for evil, causing loss of life or limb.

The Phooch holds a prominent place in Irish Folk-Lore. He is a being essentially mischievous; and particularly dreaded on the night of *All Hallow's e'en*,—when he is believed to have especial power. He delights to assume the form of a horse; and if any luckless wight is tempted to bestride this fiendish steed, he is hurried over flood and fell, and at length cast half-dead into some brake or mire. Many localities have received names in connexion with this elf;—as for instance, "Poul-a-Phooch," near Blessington, in the county Wicklow; where the Liffey forces its way between steep and overhanging rocks, and at length rushing over a fall of several ledges, plunges into a dark pool. The ideas of the

\* The Phooch's hole.



Irish peasantry respecting the state of departed souls are very singular. According to the tenets of the church to which the majority of them belong, the souls of the departed are either in paradise, hell, or purgatory. But popular belief assigns the air as a third place of suffering, where unquiet souls wander about till their period of penance is past. On a cold or wet or stormy night, the peasant will exclaim, with real sympathy, "Musha! God help the poor souls that are in the shelter of the ditches, or under the eaves this way!" and the good "Chanathee," or mother of a family, will sweep the hearth, that the "poor souls" may warm themselves when the family retires. The conviction that the spirits of the departed sweep along with the storm, or shiver in the driving rain, is singularly wild, and near akin to the Scandinavian myth. In both instances, the human soul is held to be, in a certain degree, material;—being sensible to the same pain, and the same pleasure as the body.

J. G.

#### Worcestershire Folk-Lore.—Catherining and Clemening.

Your correspondent W. L., in his letter which appeared in the *Athenæum* for the 31st October last, alludes to the custom of "Catherining," which is, or was, held on St. Catherine's day in honour of that saint and of St. Clement; and requests further information, particularly from Bromsgrove in this county. Now, I beg to say that a gentleman who lately resided at Droitwich, near Bromsgrove, has informed me that, till within the last twenty years, the children of that district used, on St. Catherine's day, to go from house to house "Catoning and Clememing," as they called it, and sang the following lines:—

If you're within,  
Open the door and let us in;  
And when we're in  
We won't come out,  
Without a red apple  
Rolled up in a clout.  
Roll, roll,  
Gentle butler, fill the bowl;  
If you fill it of the best  
God will send your soul to rest,  
But if you fill it of the small  
The Devil take butler, bowl, and all.  
Our bowl is made of the ash tree.  
Pray, good butler, drink to me,  
Some for Peter and some for Paul,  
A few red apples will serve us all.

I recollect that, in my juvenile days, I once saw, at the season in question, apples roasting on strings before the kitchen fire, at a farm house, in Leigh parish, in this county, in the manner alluded to by your correspondent;—but they were studded thickly with oats instead of cloves. And some of the apples so studded were not roasted; but each affixed on a wooden skewer, and dredged all over with flour,—resembling, in a manner, a dandelion in full seed,—and may have been intended as a humble representation of a glory.

With respect to the parts which the cuckoo plays in Popular Mythology, as alluded to in pp. 863, 932, and 1186 of your late numbers,—particularly that relative to—

Cuckoo, cherry-tree,  
Come down and tell me  
How many years I have to live,—

I must observe, that when I was a youth, the children in these parts used innocently enough to sing:—

Cuckoo, cherry-tree,  
Fair maid lie a' me  
One night, two, three.

Now this appears, in a measure, to coincide with the burden of Shakespeare's 'Summer, a Song,' namely—

The cuckoo then, on every tree,  
Mocks married men, for thus sings he,—  
Cuckoo! cuckoo!  
O word of fear  
Unpleasant to a married ear.

—I do not find this peculiar idea relative to the cuckoo noticed in any of your previous papers on Folk-Lore.

I understand that at the present day the colliers in Shropshire, when they first hear the cuckoo, immediately leave off work and have a holiday.

JAMES ALLIES.

#### The Mermaid's Vengeance.

The port of Padstow, in Cornwall, has a good natural harbour, so far as rocky area goes; but it is so choked up with drifting sand-hills as to be nearly

useless. A peasant recently explained the cause to me. He told how "it was once deep water for the largest vessels, and under the care of a—merrymaid," as he called her; but one day, as she was sporting on the surface, a fellow with a gun shot at her. "She dived for the moment: but, re-appearing, raised her right arm, and vowed that henceforth the harbour should be desolate." Desolate enough it was, to be toiling up the main street,—our horses' fetlocks covered with that same sandy drif: and when he added, "and it always will be so!" I saw how sincerely he believed the Mermaid's vengeance to be still potential, and I regretted that I had no time to investigate the tradition farther.

R. A.

#### Superstitions connected with Rocks and Stones.

In No. 996, in treating of the above, you confine your observations to the coasts of Devonshire, some districts in Wales, and the southern counties of Ireland. In Boswell's 'Life of Johnson,' edited by J. W. Croker, in the account of the journey to the Hebrides by Boswell and Johnson, is a striking coincidence, vol. ii. p. 58. "It is called Breacacha, or the Spotted Field, because in summer it is enamelled with clover and daisies, as young Col told me. We passed by a place where there is a very large stone—I may call it a rock—a vast weight for Ajax." The tradition is, that a giant threw such another stone at his mistress up to the top of a hill, at a small distance; and that she, in return, threw this mass down to him. It was all in sport.

Malo me petit lasciva puella."

#### The Legend of Titty Tod.

There is an old story, told in the South of Scotland, in some respects similar to that of Ingé of Rantum,—a legend quoted from Kohl's work in No. 991 of the *Athenæum*. The following are the particulars.—Two farmers had a dispute as to the qualifications of their wives. Not being able to agree, a bet was laid with reference to the spinning of a certain quantity of flax. It so happened that one of the wives could not spin; and whilst she sat wringing her hands in an agony of shame and despair at the thought of her husband and neighbours becoming acquainted with her inability to perform an operation then deemed so indispensable in housewifery, a very little old woman entered the house, to whom, after some entreaty, she related the cause of her sorrow. The old woman promised to spin the flax, on condition that she should retain the thread, if, when she should return with it, the good-wife was not able to guess her name at three guesses. This was agreed to; and the old woman departed with the flax. The cowherd boy on the farm, hearing a noise issuing from a green knoll, peeped in at a hole,—and saw a number of little females, sitting spinning flax; whilst, all the time, a withered old woman danced about, and sang "little does the good-wife o' the Ha' ken that my name is Titty Tod." The boy, on his return home, told what he had witnessed; and thus enabled the good-wife to baffle the little old woman,—who, of course, was a fairy.

I have seen an Irish legend,—but cannot vouch for its authenticity,—which narrates the release of a female from an obligation to marry a demon dwarf: and in which, as in the above legend and that of Ingé of Rantum, the penalty was avoided by the discovery of the dwarf's name, through his indiscreet exultation.

L. R.

#### The Giants' Tomb.

The superstitious veneration for rocks and stones (mentioned in your No. 987) is more widely spread and more ancient than any other existing or that has existed. India, Tartary, both Americas, as well as every part of Europe, furnish innumerable examples of it every day: and history furnishes us with abundant instances of its existence in the remotest times,—not only amongst the barbarous, but also amongst the most civilized, nations of antiquity.

The striking coincidences between the manners, customs, superstitions, &c., of the American Indians and those of the ancient nations of the old world,—Chinese, Tartar, Hindoo, Celtic, Teutonic, and even African,—are sufficiently curious and interesting, and much more numerous than is commonly suspected. Amongst others, is the veneration for certain spots which tradition connects somehow or other with

giants. Such, for example, (as coming first to my recollection) is 'The Giants' Tomb'—a remarkable island in Lake Huron, exhibiting a long flat summit (limestone) which, at a distance, has the appearance of a huge grave. Ignorance of the Chepewa language prevented my ever learning the history of this designation.

M. C. A.

#### THE LIBRARY OF THE LATE MR. GRENVILLE.

THIS noble library, bequeathed by its generous founder to the British nation, was the result of a continued and unwearied pursuit of nearly fifty years. When the Catalogue of the rarer portion of the collection was printed in 1842, the entire library was said to consist of about 20,000 volumes. Amongst them "were many of the earliest and most curious specimens of typography; first and best editions of the classics, including an unrivalled collection of Homers; the scarcest Spanish and Italian poems and romances; the most complete series existing of the early editions of Ariosto; many books printed on vellum, and in extremely fine condition; a range of English, and more especially Irish, history perhaps unrivalled—among which will be found the rarest works on the Spanish Armada—and on the Divorce of Henry the Eighth; an assemblage of early voyages and travels—from the original editions of Marco Polo and Contarini, Columbus and Vesputius, to the collections of De Bry, Halsius, Hakluyt, and Purchas,—forming such a complete chain of uninterrupted information on the subject, as no other library can furnish. In point of condition, the library is altogether unrivalled. Large paper copies abound; and most of the books are in Russian and Morocco bindings by Lewis and Mackenzie.

We have heard it stated, that out of every five books the Museum has already four. This may be overcharged. In point of condition, at any rate, the Museum copies are generally inferior. In a great public library duplicates are essential. The Museum will have now four copies of the first folio edition of Shakespeare. Mr. Grenville's, it is said, is the finest known. It measures twelve inches seven-eighths, by eight inches and three-eighths, and cost Mr. Grenville 116 guineas. This, therefore, is an accession. But a volume of still greater rarity in the collection, and of which there was no copy in the Museum, is the first edition of Shakespeare's 'Sonnets';—containing the mysterious dedication so perplexing to the commentators. The Chaucers, too, are uncommonly fine: and among the rarer articles we may mention a copy (complete) of the first edition of Sir Philip Sydney's 'Arcadia'; a copy of the first edition of Spenser's 'Shepherd's Calendar'; the first edition of 'Reynard the Fox' (1479), translated by Caxton into English in 1481; the only known copy of 'Stow's Summary of 1561'; forty different works from the library of Thuanus,—more especially the Monstrelet of 1572; the copy of 'Coryat's Crudities' presented by the author to Henry Prince of Wales, with the Prince's initials on the red velvet binding; Charles the First's copy of 'Dr. Donne's Poems,' with his pencil marks before his favourite passages; that extremely rare volume, the first edition of 'Gawain Douglas Palis of Honour'; the only known copy of the 'Pilgrimage of Sir Richard Gwyllford, Knight, and how he went with his servants and company towards Iherusalem' (1611).—quite an acquisition, we consider, to the members of the newly-organized 'Hakluyt Society'; Sir Kenelm Digby's copy of 'Plato,' with his autograph; Wilkes's copy of Warburton's 'Pope,' with MS. notes for a new edition; 'Roy's Satire on Cardinal Wolsey'; that wonderfully rare work in English Topography—'Winstanley's Audley End'; a complete unusually fine copy of the first edition of 'Fox's Book of Martyrs'; Douglas's own copy of his 'Nenia Britannica'; the first edition of the 'Polyglott Bible' (1514-1517); the first edition of the 'English Bible' (1535)—nearly complete; the first edition of 'Cranmer's Bible'; the second edition of 'Coverdale's Bible' (1530)—nearly, it is said, as rare as the first; that curious little volume 'The Complaynt of Scotland' (1548) of which only four copies are known,—one in the British Museum—one belonging to J. M. Gowan, Esq.—one belonging to Mr. G. Paton,—and the present volume, formerly belonging to the Duke of Roxburgh: all the four copies want the Title—of which there is only a small rem-

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nant in this; 'Ashmole's Berkshire' and 'Aubrey's Surrey'—two of the rarest of our county histories on large paper. The presentation copy of 'Munro, his Expedition' (on large paper, the only one known)—the work which suggested to Sir Walter Scott his 'Legend of Montrose,' and where he found his Dugald Dalgetty; the first, second, third, fourth, and fifth editions of 'Don Quixote,'—the first (of 1605) being especially rare; 'Juliana Berners' (of 1605) being especially rare; 'printed (on vellum) booke of hawkyng and huntyng,' the only perfect copy known of the first edition of Ovid (fol. 1481); the first edition of Pliny (1469),—among the rarest and most valuable of the productions of the fifteenth century; the only *uncut* copy of the first edition of Plato (1513); 'The Arches of Triumph,' erected at the entrance of James I. into London, on his accession—extremely rare and equally interesting to the book and print collector. There are a copy at Chatsworth—another in the Pepysian Library—and a third in the Library of the Society of Antiquaries. Mr. Grenville's copy (formerly Mr. Dent's) has a duplicate series of the plates, containing variations.

Such is a short outline of a few of the rarer works contained in this Noble Library of History and pure Literature—the noblest bequest to the nation (not excepting Sir Hans Sloane's) ever made by a private person in this country.

We may add, that Mr. Grenville's Library contains several volumes bought at the sale of the duplicates of the British Museum—one or two having originally belonged to the Library of the Kings of England. They, thus, return to their proper destination. It is a rule, we understand, recently adopted by the Trustees of the Museum, not to sell their duplicates in future:—a wise regulation, seeing that single copies have been sold as *duplicates*, and actually bought back again at a great increase of price.

#### AURORAL ARCH.

Fenelon, Upper Canada, Nov. 21.  
Long. 76° 30', Lat. 44° 40'.

In your paper of the 26th of September, there is a description of a remarkable auroral arch seen near Durham on the 21st of that month. I think it worthy of record that a similar appearance was observed, on the same night, on this side of the Atlantic.

I first observed the arch about half-past ten; at which time it did not reach to within 30° of the western horizon. Its general direction was almost exactly east and west; its summit passing about 8° to the south of the zenith, and its average breadth being about 4°. The eastern limb had well-defined, straight and nearly parallel outlines,—the breadth, however, increasing a little as the elevation increased; but the western portion was more irregular, having the appearance of hanging down in loose folds. The summit of the arch presented a very curious appearance; the outline there being deflected towards the north into a well-defined segment of about a quarter of a circle, the centre of which appeared to be exactly on the meridian, and about 20° to the south of the zenith. The light appeared to roll from east to west, along the whole arch, in irregular cloudy waves, except at the summit; where the waves became quite regular, and resembled radii to the segment above mentioned. Though the general outline of the segment appeared to the eye about a quadrant of a circle, the direction of the radial waves was as if it was the segment of an ellipse whose minor axis, about two-thirds of the major, coincided with the meridian. The appearance of these radii suggested the idea of several sets of similar waves, seen one behind the other,—but moving with different velocities, or, if with the same velocity, at different distances. This form of the arch remained unchanged for more than five minutes,—the light rolling rapidly from east to west, but the shape and position of the segment remaining unaltered.

Now, however, there came a change. There was a sudden accession of brilliancy; the segment lost its regularity and its distinct radial waves; and its position moved slowly towards the westward,—where the arch was now completed down to the horizon. The phenomenon lasted, after this, nearly half an hour,—gradually losing its brilliancy; but as long as the arch was at all visible, the remains of the seg-

ment were perceptible, as an irregular indentation, somewhat to the westward of the meridian. The part that disappeared last was the beam of light in the east. The brightness of the arch exceeded any thing I have seen of this nature. It appeared to me little less brilliant than the edge of a cloud illuminated by the full moon. During the whole evening the common aurora was very brilliant in the north.

It may be necessary to remark, that, from the circumstances under which I observed the phenomenon, I had no opportunity of ascertaining exactly the angles here mentioned. They were merely estimated by the eye,—and, of course, cannot be much depended upon: but in the points of the compass I can be very little deceived. The beauty and singularity of the arch induced me to observe its different features minutely at the time; and the coincidence of a similar appearance in England on the same night, has led me to communicate the particulars:—more especially as, from the large portion of the globe over which the electric action appears to have extended, it may probably have some connexion with the tremendous hurricane which the Great Western encountered that night on the Atlantic. JOHN LANGTON.

#### SMITH'S 'ANTIQUARIAN RAMBLE IN THE STREETS OF LONDON.'

We have received the following letter from Dr. Mackay, in defence of his own share in the above publication.

Dec. 29, 1846.

Will you do me the favour to acquaint your readers with the following facts, in reference to the work entitled 'An Antiquarian Ramble in the Streets of London, by J. T. Smith'—a work which bears, or bore, my name upon its title-page as its editor? I make no complaint whatever against your critic;—but merely state what I have to say to clear myself from imputations which, without explanation, would seem to lie justly upon me in the estimation of all who have read your three notices of the work in question.

The MSS. of the late Mr. Smith were put into my hands *seven years ago*. I returned them to the publisher in about a twelvemonth afterwards; with the expectation that, as a matter of course, I should have the opportunity of revising and correcting the proof sheets in their passage through the press. That opportunity, owing I presume to my removal from London to Glasgow during the long interval that elapsed between the delivery of the MSS. and the publication of the work, was not afforded. The proof sheets were not submitted to me; and some statements and descriptions which were true and correct in 1840 have been allowed to remain in this publication of 1846—although rendered inaccurate by the lapse of time. As to other errors pointed out, I can only say generally that I am quite unaware whether they are Mr. Smith's and mine, as I cannot recollect after so long a period whether the MSS. have or have not been accurately followed.

A new editor appears to have been employed,—if I may judge from the fact that statements and descriptions have been introduced which cannot have been Mr. Smith's or mine:—such, for instance, as that relating to the erection of the Wellington Statue on Mr. Burton's Arch; an event which was scarcely a month old when this work was published.

I do not wish you to print this letter unless you think it advisable to do so: but I do most earnestly entreat that, on my authority, you will inform your readers of all the facts which I have above stated. By so doing, you will much oblige

CHAS. MACKAY.

We have preferred printing Dr. Mackay's letter in the form in which it has reached us,—as exposing a case of mystification which any language of our own would be likely to convey with less of *naïveté* and force. That Dr. Mackay has much reason to complain, there can be no doubt:—but, after all, the public is the party most wronged. Dr. Mackay evidently feels this to be the case; and very naturally desires to relieve himself, as far as he may, from any share in the wrong. What possible dependence can the public have in the good faith of those who cater their intellectual food, so long as a publishing system exists such as we have had many recent occasions

to expose—few more offensive in spirit and details than the present.

But the whole of the contrivances by which, in this instance, a disingenuous system is applied, to force the sale that literary merit should command, are not disclosed by Dr. Mackay's letter. The glaring exposure to which this work has been subjected, is attempted to be neutralized by an artful insinuation of whose true character any man may satisfy himself by mere ocular examination. Copies of the first, and so called second, editions are now before us; and we affirm, on testimony open to any reader who will make the same comparison as we have, that the second is *not* a reprint—but a mere re-issue of the remainder, with new title-pages and new contents. This is additionally unfair to Dr. Mackay, for the whole of the blunders are again put forth—after they have been exposed—under his name and with his apparent approval.—We may add, that a new examination of this 'Antiquarian Ramble in the Streets of London,' has only additionally convinced us of its utter worthlessness as a work of any authority. We could pile, were it necessary, a second harvest of errors upon our first prolific crop—but a further demolition is unnecessary. Dr. Mackay has told his story:—Mr. Bentley will now, perhaps, tell his.

#### OUR WEEKLY GOSSIP.

THE somewhat remarkable circumstance of our entering on the Second Thousand of the Numbers which embody and express our labours, coincidentally with the opening of a New Year, seems to suggest the occasion for a word of seasonable congratulation to ourselves and to our readers. That kind of friendly greeting which, at periods like the present, is supposed to recognize at once the long associations of the past and the fresh prospects of the future, appears well fitted to the *Athenæum* and its relations at the opening of the year 1847. At no similar time since these commenced, have the "compliments of the season" from us to our public had so great a significance. Of the new year which lies stretching before us, nearly all those questions on which we have laboured, through the many past ones that our Numeral expresses are to be the accepted topics; and many a theorem which we maintained when it was the language of dissent is the orthodoxy of 1847. As the miracles of the earlier part of that time have become the commonplaces of to-day,—so, also, have its alleged heresies grown into admitted truths. The measures which we have urged with all the strength that was in us, and a faithfulness that never flagged, when the objectors were many and our allies comparatively few and scattered, are now avouched by the popular assent and the adoption of governments. What arguments we may yet have to maintain for these, are no longer to be tested by "the wisdom of our ancestors;" and we cannot but rejoice to feel, at the opening of this new year, that the *Athenæum* has been an apostle in the winning cause. How many of those who have fought the battle of principles by our side have been lost to our ranks as the years passed away which the above Number indicates, is a sorrow personal to ourselves. Our readers have only to be reminded of the unbroken ties which have united them and us in the past,—and congratulated on the moral aspects of the opening year.

We have before us the prospectus of a society established with the view of providing Free Reading Rooms for the Labouring Classes in the city of London. "Free schools," say the promoters, "are increasing in number; and many of the most destitute are found to appreciate the advantages thus offered them. But the work of education too often ceases as soon as its first difficulties have been mastered; leaving undeveloped those beneficial results for the sake of which, chiefly, it was undertaken. The numerous literary and scientific societies, mechanics' institutions, &c., which exist in various parts of London, and in nearly every large town in the kingdom, have proved very beneficial to those by whom they are supported; but nothing of this kind has hitherto been provided for the labouring classes,—who, possessing fewer of the essentials of domestic comfort and enjoyment, seem to stand in much greater need of such resources." It is proposed, in the first instance, only to establish one or two reading-rooms, in the most populous districts of the metropolis; and subsequently, when experience shall





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Nile, together with his own intimate acquaintance with the country watered by a great number of the primitive tributaries of the great river, have enabled him to unravel the entanglement which obscured the subject, and to present a statement so clear and satisfactory as to leave little labour for future investigators. The Doctor first ascends the Takazie—the Artoborus of Ptolemy—and minutely describes its various affluents: after which, coming back to the Nile, he ascends it to the junction of the Blue and White Rivers. Going up the Bahr el Azrek, or Blue River, he comes to a spot where M. Caillaud speaks of the Hesen as coming from the S.E.—which Dr. Beke proves to be the Abai of Abyssinia; and he, at the same time, shows that the river described by Mr. Russegger as the upper course of the Bahr el Azrek, is in fact the Dedhesa,—a stream first made known by Dr. Beke, and which he now identifies with the Takui, described by De Barras as the great western arm of the Nile; under which name the Portuguese understood the Blue River,—since the White River, or Bahr el Abiadh, was entirely unknown to them. After describing all the affluents of the Abai on both sides, Dr. Beke notices a new river which has of late years appeared in the maps under the name of Habahia,—and which has been supposed by some geographers to be either the upper course of the Kilmaney (Quilmané) or of the Bahr el Abiadh; but which Dr. Beke shows clearly to have no separate existence—it being in fact nothing but the Abai of Abyssinia, called by the Gongas Abaya. Dr. Beke next discusses the subject of the Maleg—a river which was crossed by Fernandes, in 1613, on his way to Guárea; and shows that the route taken by the Jesuit missionary has been altogether misunderstood by Bruce. Leaving the Abai, the Doctor next takes up the Dedhesa; and enumerates its tributaries on both sides,—as he had done with the other great rivers, the Takazie and the Abai. Having thus exhausted the hydrographic basin of the Blue River, the author, before commencing the particular investigation of the course of the White River, enters into a comparison of the two great arms of the Nile—the White and Blue Rivers; and, after minutely examining the evidence, both ancient and modern, on the subject, concludes in these words:—"Thus, whether we consider the relative magnitude of the two rivers, the direction of their respective beds, or the volume of their waters—whether we regard the opinions of the ancient geographers, or those of modern travellers, or of natives acquainted with both streams (for the evidence of such as only know one is of course inadmissible) the result is the same. In all and every of these points of view, the Bahr el Abiadh, or White River, is the principal stream—and the Bahr el Azrek, the subordinate or affluent."

**GEOLOGICAL.—Dec. 2.**—L. Horner, Esq. President, in the chair.—The Right Hon. Sir E. Ryan, W. Bainbridge, Esq., G. E. Dennes, Esq., and J. B. Birch, Esq., were elected Fellows.

A paper was read 'On Fossil Coal Plants from Cape Breton,' by C. J. F. Bunbury, Esq. It consisted chiefly of a detailed description of species forwarded by Mr. Brown. Several of the species are new, and others new to the locality. Of the whole number that can be made out with certainty twenty-eight or twenty-nine appear identical with European coal plants, or are varieties of European types—while eight are peculiar to North America. The author concluded with some general remarks on the relations of the American and European coal fields and the general uniformity of the Flora of the coal period throughout the northern hemisphere.

'On Slaty Cleavage,' by D. Sharpe, Esq. The fossil shells found in the older formations are often so much distorted as to render it difficult to recognize their species. This distortion is most marked in slaty rocks; and depends upon the position of the shells relative to the planes of cleavage of the slates; and it may always be accounted for on the assumption that the rock has been compressed by a force acting perpendicularly to the planes of cleavage, and causing the mass to expand along the dip of the cleavage. As such, a change in the solid masses of rock must have been accompanied by great alteration in their relative positions. Mr. Sharpe ascertained the directions of the planes of cleavage over large

areas, to see what evidence could thus be found of it; and the result justified his first conclusions. Prof. Sedgwick had shown that the planes of cleavage run straight for great distances, intersecting the surface of the earth in parallel lines; and that they dip at various angles. Mr. Sharpe adds that the planes are arranged with great regularity—forming portions of great curves turned over a common axis,—their inclination increasing with the distance from the axis till it reaches the perpendicular at an equal distance on each side; beyond which begin fresh sets of similar curves. Each of these systems of curves of cleavage covers an area of country in which the beds have been elevated by a single movement, such as would result from the pressure upwards of a mass of fluid igneous matter through a rent below the earth's surface. The direction of such a pressure is the same as is required to account for the distortion of the fossils; and the increase of breadth gained by raising part of the earth's surface into an arch allows space for the expansion of the rock along the planes of cleavage. Two areas of elevation were examined—one thirty-five miles wide, from the west side of Snowdon to Bala; the other sixty miles wide, from the south coast of Devonshire to Barnstaple. Over each of these the cleavage forms one system of curves, as above described; and Mr. Sharpe states that he has evidence that a similar arrangement exists in many other districts.

**SOCIETY OF ARTS.—Dec. 23.**—W. H. Bodkin, Esq. V.P. in the chair.—T. R. Harrison, J. Wilks, G. A. Dean, and T. Dean, Esqs., were elected members.

A communication was read by Dr. Roget, 'On his Economical Chess Board,'—described in the *Athenæum* [No. 992].

'On the Effects of Heavy Discharges of Atmospheric Electricity, as exemplified in the storms of 1846 (including an account of the destruction of St. George's Church at Leicester on the 1st of August), with remarks on the Use and Application of Lightning Conductors,' by E. Highton, Esq. Fragments of the roof of St. George's Church and the apparatus used for getting rid of the injurious effects of lightning on electric telegraphs were exhibited in illustration. The author commenced by stating that the frequent occurrence of thunderstorms during the past summer had afforded almost unequalled opportunities for investigating the effects of atmospheric electricity in the concentrated form of lightning. He proceeded to give a description of the effects produced on St. George's Church. The church, which was a new and handsome building, was entirely destroyed. The steeple having been burst asunder, parts of it were blown to a distance of 30 feet in every direction; while the vane-rod and top part of the spire fell perpendicularly down, carrying with them every floor in the tower, the bells, and the works of the clock. The falling mass was not arrested until it arrived on the ground; under which was a strong brick arch—and this also was broken by the blow. The gutters and ridge-covering were torn up; and the pipes used to convey the water from the roof were blown to pieces. The author proceeded to compare the power developed in the discharge of the lightning which destroyed this church with some known mechanical force. He stated that 100 tons of stone were blown down a distance of 30 feet in three seconds; and, consequently a 12,220 horse-power engine would have been required to resist the efforts of this single flash. He exhibited the effects of a new battery constructed by himself,—and which was less than the  $\frac{1}{2}$  of a cubic inch in size. This battery he had found would, for a month together, ring a telegraphic bell ten miles off. He also exhibited a second battery, which, although so small that it would pass through the eye of a needle, is of power sufficient to work a telegraph. Having detailed the course of several discharges of atmospheric electricity, he proceeded to show the effects produced on the electric telegraphs, and the means which have since been adopted to prevent injury to them in future. He stated that, since the occurrence of the above storms, he had examined the Cathedral of St. Paul's, in London, to ascertain how far this noble pile of building is protected from the effects of lightning. He found that the two small turrets have lightning conductors erected,—but the central dome has none.

The position of the spouts and other metallic connexions is, however, such that he considers, if the same are preserved as they now are, the building will for years to come be free from damage by lightning; but should they be removed at any time, and glass or porcelain employed in their stead, the main part of the building would be in constant danger from every storm that passes over the city. He concluded by urging the importance of a correct and systematic principle being acted on in the new Houses of Parliament, with a view to securing them from the disastrous effects of lightning.

#### MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.  
MON. Pathological Society, 8.  
WED. Geological Society, half-past 8.  
THUR. Society of Antiquaries, 8.  
— Zoological Society, 3.—General Business.  
FRI. Royal Society, half-past 8.  
— Astronomical Society, 8.  
— Archaeological Institute, 4.

#### FINE ARTS

*First Principles of Symmetrical Beauty.* By D. R. Hay. Blackwood.

THE love of the Beautiful, and the taste that reasons and discriminates between degrees and kinds of beauty, are at this moment extending so rapidly that we begin to entertain the hope that these may become as characteristic of our nation as industry, wealth, mechanical ingenuity, and mercantile enterprise. When a government like ours begins to build "houses for the nation," and sets about it by allowing a man of genius, like Mr. Barry, to do what he pleases at once with the house and the national purse—when Mr. Hume and Mr. Williams, instead of carping at the cost, complain only of the parsimony which would mar the great temple in hand—when men of the first talent are summoned from all corners of the country to contribute what they have of the beautiful in their souls capable of expression in their several arts—when our National Galleries are crowded with unwashed and washed—when Schools of Design are springing up in the manufacturing districts—when we regard the strenuous exertions which the advent of Free Trade has called forth from the native manufacturer to emulate the foreigner in the fashion and beauty of our fabrics, as they have hitherto excelled him in cheapness and durability;—we are led to the conclusion, that the movement may have begun which we indicated, but scarcely hoped for, when two years ago we expressed an ardent desire that "the habit of enjoying the Beautiful, and the power of appreciating it, should pervade the national character—determine the national institutions—and be diffused among the peasantry of our streets and hamlets"—"when, every man having become a judge and appreciator of beauty, we might expect forms of loveliness and grace to pervade the regions of domestic and every-day life, to replace in our streets the expensive ugliness of their decoration—in our houses the vulgarities of ornamental deformity—in our churches the distortions and anomalies of meretricious decoration."

To accelerate such an improvement in our national taste the works of Mr. Hay have usefully contributed—if we may judge of the extent of their influence by their number and the many editions through which some have passed. We have had no less than six successive treatises from his hand within a few years: some on the theory and practice of ornamental colouring, others on the laws of beautiful form. These works we duly noticed at the times of their several appearance.

The first of Mr. Hay's books on Form, as our readers may remember, was that entitled 'The Analogy of the Harmony of Form'; in which Mr. Hay founded his theory of beauty on the analogy (so often fancied and recognized) between Harmony of Sound to the ear and Harmony of Form to the eye. The analogy we have formerly shown to be a sound one, if taken as a general illustration merely—the coincidences being wonderful and striking, but the connexion by no means either so accurate or intimate as to admit of the establishment of a principle, quite as much wanted to explain harmonic sound as harmonic sight. The demonstration, therefore, became resolved into the mere *ignotum ab ignoto*—as we then showed; and while we admitted many of Mr. Hay's conclusions, we denied their connexion with his premises. We took his facts—but rejected his theory.



Mr. Hay, nevertheless, went on, rejoicing in his labour, and working his way to truth. He had begun on a right system—that of elaborating the truth by observation and study of the subject itself, rather than by books: and the result was, as we have shown, that he attained to many new and beautiful results; producing original and exquisite forms,—mingled, however, as might be expected from imperfect theory, with some defects. It has been a matter of curiosity to us, in a psychological point of view, to watch the progress of a sound, well-constituted mind, searching after the *beau-ideal*—the incarnation of mind's perfection. We have endeavoured to deduce from the study the greatest amount of instruction for our readers; and contributed as we could to the assistance of so good an aim.

The volume before us is the seventh on Mr. Hay's list of works. It is the most practical and systematic—and is likely to be one of the most useful. It professes to be an attempt "to convey as much instruction regarding the nature of symmetrical beauty and its application to Art as the humblest work on English Grammar conveys regarding the primary elements of written language and their application to literature." It is, in short, a Grammar of Form, or a Spelling-Book of Beauty. This is beginning at the right end of the matter. Initiating the pupil into principles, rather than tying him to habits of mere imitation, is the probable way to lead him to right conclusions. To imitate good things is good; to imitate them, knowing which in them is best worth imitation and which less perfect, is better—and this the communication of principles will effect. But to create is better than to imitate; and the teaching of principles will effect this also—as, indeed, will genius left to find its own way—instruction or inspiration—either, or (best of all) both. To train the youth by the instruction of principles is, therefore, best, both for the youth with genius and him without it. Such is the intention of Mr. Hay's treatise.

We somewhat doubt whether Mr. Hay's object will, at first, be entirely realized. His book is small, and cheap: but it will not at once be fully comprehended by the young; and the old have done too well, and too long without it, to be readily convinced of its utility. The necessity, however, for this kind of knowledge, will inevitably, though gradually, be felt; and the work will be ultimately appreciated, and adopted as an introduction to the study of beautiful forms.

We come then to the important question of the truth or error of the principles laid down for the beautiful proportions of elementary forms of the simplest kind:—and at the threshold of the inquiry are met by a fact unusual enough to deserve mention. When we formerly noticed Mr. Hay's theory, we indicated its imperfections; and perhaps somewhat too unceremoniously exposed what appeared to us to be erroneous views. Mr. Hay, however, has taken no offence: but given us credit for the same sincere desire of truth which animates his own inquiries—and having found our views correct, has at once, and avowedly, incorporated them into his system and made them the basis of the present work. We had indicated a system which contained the true principles of beautiful form. Mr. Hay has given our discussion at full length: and the following sentences will convey to the reader his view of his own labours and ours. Our views were condensed into the following lines:—"Unity, Symmetry, Continuity, are the three ruling principles of composition in design—the great relations of form; the perfect manifestations of which are at least essential conditions of beauty. They are necessary elements of the human mind in regarding the forms of matter." [*Athenæum*, No. 817.] "Such," says Mr. Hay, "is the idea given by the reviewer of the principles which are necessary conditions of symmetrical beauty; and it shall now be my task to take up the subject where he has left it, and to attempt to explain, systematize, and carry it out in such a way as to come within the simple nature and object of this treatise."

Of course, we can do no otherwise than approve as correct those principles which we had already laid down as embodying, in the concise language, the true theory of formal beauty. We have not since found reason to alter our views; and Mr. Hay's adhesion, with his curious and ingenious illustrations in their support, prove that when men are honestly

and singly seeking the same truth, they are likely in the end to find themselves very close to the same conclusions.

The work is divided by the nature of the subject into three parts. The first treats of the proportions of symmetrical rectangles—as the walls of various sizes of panels, fronts, and sides of buildings, &c. It may be termed, perhaps, the symmetry of the rectangle. The second treats of the proportions of the circle and its ally the ellipse; and may be termed the symmetry of the circle—the ellipse being the visible form of the circle to the eye when presented obliquely. The third treats of the Greek Oval, or Compound Ellipse—as Mr. Hay calls it. This figure Mr. Hay thinks he has re-invented. It is an ellipsis of three foci; and gives practical forms for vases and architectural mouldings, which are curious to the architect, and will be very useful both to the potter, the moulder, and the pattern drawer. A fourth part contains applications of this to practice.

The general principles of the subject we have before so fully treated, that we should weary our readers by repeating them. Of the details worked out with so much judgment and ingenuity by Mr. Hay, we should in vain attempt to communicate just notions without the engravings of which his book is full. We must, therefore, refer to the work itself. The forms there given are full of beauty—and so far tend to prove the system: and if some of the results be not unexceptionable (plate 90, is not altogether according to our view of the subject), it may be because there exist higher principles of which these are only detached portions,—the whole being not yet completely developed.

At all events, what is here done will stimulate thinking men to investigate the truth of the doctrine, that the beauty of symmetry springs from definite properties and relations of some kind or other—and that the knowledge of them is neither useless nor unprofitable. Theory may not create genius; but it may provide it with tools, and teach us to understand, not how it is inspired, but how it works. If theory bring us first on the footprints of genius, it may guide us to stores of valuable truth. It may assist us, too, to decipher more legibly those mighty works of creative genius of which Form and Colour are the mere visible characters; and so, enable us to hold communion with those great minds which painted for us the spirit of heroic times in the characters of heroic thought. By such communion we cannot fail to be humanized and ennobled. Forms will become to us emblems of soul and manifestations of character. Even the hand-writing of a man of genius is said to contain the elements of his character—much more certainly will his greatest works do so. Form may thus become to us a rich and powerful vehicle of instruction. As has been said by one of the wisest students of Nature:—"every line which we can draw in the sand has expression; all form is an effect of character; all condition of the quality of life; all harmony of health; the Beautiful rests on the Necessary; the Soul makes the Body."

*The Parables of our Lord.*—An illuminated publication, in the style of the Middle-age service books, or missals, has just been issued by the Messrs. Longman, as one of those Christmas publications whose appeal is to the taste prevailing for presentations at this season of the year. A more costly and characteristic little book in the way of revival of monastic art has rarely come under our notice. The assertion in the concluding paragraph, that, "in designing the ornaments to the sacred parables, contained in this volume, the illuminator has sought to render them in each instance appropriate," is well borne out by the result. If the pretensions of the little work to originality be confessedly small, its claims to variety and fancy are great. The alternation, in the illuminations, from highly-coloured ornament to the simply gilded, is not among the least judicious orderings. By its means, the eye is constantly relieved from what would otherwise have been physically wearying and monotonous. The little historic illustrations are, if we were disposed to be fastidious, scarcely in harmony with the gothic quaintness of the floral embellishments, initial letters and text. From this remark must be excepted the illustration to the Prodigal Son, which begins the book,—and is a very suitable one. The work is,

altogether, highly interesting; making a characteristic appearance at this time of the year,—and worth a hundred of the books usually presented under the name of "Annuals." The very binding is chaste and full of character.

#### FABRICATION OF EARLY STATES OF VANDYKE ETCHINGS.

During the autumn of the present year, a person purchased from a dealer at Liège an etching of the head of Waverius or Vanden Wouwer, professing—with apparent truth—to be earlier than the first state of the plate as described in 'Carpenter's Catalogue of the Etchings of Van Dyck'; together with the etching of Van Noort,—the latter also having the appearance of being the first state of the plate described in the same catalogue. The head of Waverius had been much injured and drawn over,—and by this circumstance greatly disfigured; yet, at a low price, it was a desirable possession—as showing (had it been genuine) that an impression was taken in a very early state. The Van Noort was so ably managed, that no suspicion was entertained, by any one to whom it was shown, respecting its genuineness. Subsequent circumstances, however, induced a more strict examination; and it was found to be a *manufactured proof*.—The discovery was made in consequence of the turning up of another etching. A short time since, one of our most eminent dealers received a letter from a dealer at Cologne, stating that he possessed a proof of the head of Antonius Triest, Bishop of Ghent, in an earlier state than the first which is given in the 'Carpenter Catalogue.' The price asked for this was 600 francs. The print was directly sent for; and had it turned out what it was represented to be, it would in all probability have found a place in our National Collection. On inspection, however, it was immediately perceived *not to be a genuine thing*: for, in destroying the back-ground, the forgers had failed to preserve the drawing of the contour or outline of the head,—and thus, made it instantly apparent, to the experienced and artistic eye acquainted with the unerring feeling of Van Dyck in this particular, that there was something radically wrong. The same evening, it was purchased by an amateur, for his own collection, at a high price. Some of the persons advising the purchase, on having the opinion repeated to them which caused its rejection from our National Collection as spurious, made a further examination: which led to the discovery that the present possessors of the copper-plates had caused the back-ground and other portions of the engraving to be obliterated; leaving the etching by Van Dyck such as is described in the *early states*,—and, where necessary, carefully *re-touching* these with Indian ink. The fraud is so gross,—and obviously tends to lead to such unhappy results in the destruction of all confidence in the minds of wealthy collectors (and these are, unfortunately, not too many!)—that it behoves all the respectable dealers in prints in London to combine in seeking for and unkenning the knaves who have been the originators,—and exposing them by giving publicity to the transaction in all the principal cities in Europe.

In connexion with this subject, we shall have a word or two to say, ere long, about *electrotype proof-printing*!

**FINE ART GOSSIP.**—In consequence of the advanced age and infirmities of Mr. Howard, the Royal Academician and secretary to that body, the members, his colleagues, have deemed it desirable to relieve him from the onerous duties of the office which he has filled with so much honour to himself, and satisfaction to them and the Institution, for upwards of thirty-six years,—by the appointment of a deputy to discharge its more active obligations. As an artist, Mr. Howard's early works are too well known and valued to need any eulogium here. 'The Plein des Disappearing' formed for years one of the distinguishing features of Sir John Leicester's Gallery; and is perhaps one of the most *poetical* pictures of the day. As a scholar and a gentleman, Mr. Howard possessed peculiar qualifications for the office from which he now retires: and we are glad to hear that he will continue to enjoy the pecuniary emoluments of the office—a substantial proof of the estimation in which his past services are held. In the appointment of his successor, it will be difficult to select one who shall unite

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such an amount of scholarship and attainment with business-like habits.

We understand that the members of the Army and Navy Club have purchased a large space of ground adjoining their old house of meeting in St. James's Square,—with the view of erecting a building which shall take rank among the architectural ornaments of the metropolis. For this purpose, it is their intention, as we are informed, to offer two prizes, of 200l. and 100l. each, for the first and second best plans of such a building,—and to open the competition to the members of the architectural profession at large.

A proposal has been made, through the columns of the *Builder*, to the Council of the Institute of British Architects, by Mr. Weale, to publish, at his own expense, (and supply each of the Fellows with a copy gratis) an annual volume, consisting of fifty plates, exhibiting a selection of the public and private buildings executed in Great Britain and Ireland "in sufficient detail to be useful to the rising architect, and to explain thoroughly the arts and contrivances of such structures as shall be sufficiently plain to be useful to foreign professional men,"—on condition that the work shall be arranged and the drawings executed under the direction of a publishing committee of the Institute, (with the addition of the publisher); which Committee shall take upon itself the editorial duties of the work.

At Paisley, the birthplace of the poet and ornithologist Wilson, a subscription has been set on foot for the purpose of erecting a monument to his memory.

The Paris papers mention that the beautiful cabinet of Mr. Stevens, long known to every lover of the Fine Arts as one of the choicest private collections in that capital, is to be sold early in March. Besides several gems of the grand Italian school, by Raphael, Leonardo da Vinci, Del Sarto, and others, Mr. Stevens's cabinet is peculiarly rich, it is said, in very fine specimens of the Flemish and Dutch masters at the highest period of the art. "This large class of the gallery (for it well merits the term)," says *Galignani*, "appears to have been a special favourite with the collector; and has been selected with a patience and judgment, and at a cost, which only could result from an intuitive knowledge as well as an intense admiration of what is really fine in Art. We witness the breaking up of this admirable cabinet with regret,—for it was thrown open to the amateur on all occasions with the most obliging liberality."

Till the Wellington Group shall be fairly dislodged from its present elevation and planted on a pedestal of its own, it will not do for the press and public to lose sight of the controversy on the subject as a thing that has been irrevocably decided. We are warned by a contemporary that, notwithstanding the sincerity of the ministerial purpose to remove the statue from the Triumphal Arch, those of the Committee who laboured to locate it there are using all the means in their power to prevent interference with it;—"and would urge the silence of the public, since the matter was stated to be settled, as an evidence of general approval, in order to move the government from their intention." The kind of tactics already practised by the party in question makes such an argument, in their mouths, extremely probable, in spite of its audacity: and, so far as we are concerned, we will, therefore, take care that no persuasion to the *status in quo* shall be drawn from our silence.—The demolition of the ornamental colonnade forming the front wing of Buckingham Palace, we may add, has been commenced, with a view to the additions about to be made to the accommodations of that royal residence.

## MUSIC AND THE DRAMA

### NEW PUBLICATIONS.

*Handel's Suites de Pièces pour le Clavecin.* Edited by J. Mocheles. 2 Books.—*Scarlatti's Pièces pour le Clavecin.* Edited by J. B. Cramer.—The examination of this music on its publication only induces us to strengthen our recommendation of it, "to all whom it concerns." Both works seem carefully, and are clearly, printed. But the public ought to have been apprised, that the second publication is merely a selection—somewhat capriciously made. We do not, moreover, understand why, in the Pieces of Scarlatti, one feature of the old notation has been retained, when others

have been discarded;—why, seeing that the Editor wisely rejects all *clefts* save the treble and bass, according to the simplified usage of modern times, he has adhered to "the ancient mode of noting the signature by adopting one accidental less than the key demands." There is little more reason for such a course than there would be for printing a modern page in a crowded fashion because the ancient ones were so. Reproduction is not pretended, as we have seen. The modern pianist is spared the thorough bass figures which would test his science so severely. We offer these remarks to assist in establishing some principle of editorship:—because we observe that the publishers "propose following these with other works of the same school revised with equal care, and under the guidance of experienced hands."

More welcome publications, we repeat, could not be presented to the musician or amateur, whatsoever be his quality. The idea has been too largely encouraged and allowed to pass, that, when writing for instruments, the Ancients were deficient in variety. Such a character applies, it is true, to their grand orchestral compositions, produced at a period anterior to the combinations of wind instruments: witness the concert-pieces of Corelli—who, himself a limited violin player, wrote limited violin music,—and who, possessing small constructive power, contented himself by repeating favourite combinations and passages. But those who apply the censure without discrimination to all styles of music, can never have looked into the works of Sebastian Bach. Here, moreover, on turning to the instrumental compositions of Handel, they will find an affluence of forms and fashions—entirely differing the one from the other—and all again fresh, because long forgotten. True, these *Suites* do not contain such finger-passages as Moscheles in his earlier works and Hummel and Herz combined and invented; but the mania for finger-passages seems exhausted,—and by their being now perpetually thrown into the form of the Study, a step is made towards restoring them to their right place and occupation. Again, melody may not here take those flattering forms which the Italian writers for the flatter singers originated, and Haydn turned to account, and Mozart enriched to its utmost sweetness, and Beethoven, we may almost say, exhausted in its possible varieties. Yet, even in the matter of melody, prejudice has exaggerated the ignorance of our ancestors. Let those who doubt our assertions turn to Handel's *Sarabande* (p. 30, Book 1st),—consider the entire composition of which the 'Harmonious Blacksmith' forms the crowning movement,—study the diversity of character between the *Gavotta*, the *Gigue*, the *Allemande*, the *Chaconne*, which these *Suites* reveal,—examine the subjects; nay, the scientific treatment, of the several fugues,—and we are much mistaken if they do not rise from their task somewhat astonished as well as instructed. The true connoisseur is held fast by the forms of no age or no school of mechanists. To our thinking (taking purposely the most extreme instances which present themselves), he will relish the wayward ways of Chopin, or the sharply-cut tunes of Auber, all the better and more intelligently for being familiar with the dignity and grace and old-world playfulness of the *caballero* days of composition.

As affording specimens of prelude or fugue, the *Suites* of Handel are admirable alike to the student and the mechanician. The fugue in E minor (*suite quatrième*) and the fugue in F minor (*suite huitième*) were already familiar to the lovers of severe music: and need be adverted to here only as proofs of Handel's surpassing variety,—examples of the flowing and of massive forms, each treated with masterly skill and individuality. Then, there is the *Gigue* (p. 39, Book 2nd) to show how, in a measure as conventional and constraining as that of the *Mazurka* of our own days, the great Composer could show skill, fancy and

\* It is impossible to run over these, however casually, without gaining strength and authority for the notion heretofore expressed by us, that most of the forms of symmetrical melody are, in their primal state, ascribable to the Dance, not to the Song—to the movement of feet, not to the recitation of text. These, inasmuch as expression demands liberties, not to say varieties, of tempo, were brought within what are now considered needful limits of regularity, only when Music became conventionalized. This speculation, which hitherto has not been sufficiently treated by any philosophical historian, is worth bearing in mind,—if not following into. We believe that the exceptions which research might disinter, would be so few as to prove the rule.

enterprise. The movement is excellent practice for volubility of finger, even in these days of a study for everything. Lastly, the sixty-two variations on the *Chaconne* (p. 53, Book 2nd) will well repay perusal,—as a pleasant example of what our ancestors received by way of changes on a given theme. Every conceivable figure known at that period is produced in succession; with an effect of interest and climax which will surprise the player who sits disdainfully down to them, and after the first half-dozen gives them up as "*perruque*." In Handel's days, it does not seem as if "variation" implied modification of harmony,—and hence a monotony which his successors knew how to avoid. The lengths, too, to which mere execution has advanced since these works were written can hardly be better measured than by comparing them with such a set of changes as Beethoven rang, to the number of thirty-two (op. 36), on the spirited and muscular *Tema* in C minor. In Handel's days, the *Coda*—in which, be it ever so short, a skilful composer knows how to compensate himself for the past self-denial enforced upon him by necessary adherence to a certain theme—was not thought of in such a piece of trifling as the above. In short, whether taken at their own intrinsic value or referred to for the sake of historical comparison, the pianist of every age or station ought to value these old works as something complete, genuine, full of genius, and full of character.

How individual they are, indeed, cannot be better proved than by turning from them to the harpsichord pieces of Domenico Scarlatti. These are at once drier, slighter, more fanciful, and more ambitious; not less scientific, but displaying a less genial nature, and a poorer vein of melody. Those selected here, too, are less various.—Mr. Cramer not having given one slow movement. We discern in them, nevertheless, dawnings, so to say, of subsequent discoveries. The movement in C minor, for instance, (p. 34) is in the grand symphonic style:—that in D minor (p. 79) might be one of Mendelssohn's early compositions—so little antiquity is evident therein (save, perhaps, in the sequence *alla Rosalia*). In the *Presto*, p. 4, we find a second subject as modern in the wailing forms of its melody as if it were not alternated by those teasing ancient passages of interlacement for the two hands (totally avoided by the modern fashion of fingering) which admirable Signor Domenico was obliged to give up attempting to perform in consequence of his obesity! Then, let us call attention,—with express reference to our remarks on Handel,—to the barrenness in interest of the three fugues; though one of them, "the Cat's fugue," has a fantastically eccentric subject, promising, it might be thought, a corresponding audacity in its treatment. The student will not fail to remark other peculiarities:—the quaint use made of the reiterated note,—the comical and weak ending of an *allegro* on a trill,—&c. &c. It is curious, too, to recollect that Scarlatti—as a great instrumental performer, it is presumed in advance of his time—found his talent insufficiently requited in Italy; that he took refuge in our then musically barbarous London, at the harpsichord of our Italian Opera, for which he composed a 'Narcisso'; and that, subsequently, he was nominated to one of those magnificent and profitable musical appointments which Spain had, one hundred years ago, in her gift. It is much to be desired that the success of these clever and amusing compositions—capital as finger-practice—should lead to the disinterment of more. The number is immense: for, at the close of the notice in his '*Biographie*,' M. Fétis informs us that the Abbé Santini, of Rome, possesses copies of three hundred and forty-nine Sonatas for Harpsichord and Organ, by Domenico Scarlatti,—which, it is added, are not all that were written by the composer.

*Vocal Scores.* Edited by John Hullah.—Two handsome and well selected volumes: the one devoted to sacred—the other to secular music. The former contains many interesting novelties;—excerpts from Palestrina, new to the English part-singer,—double choruses by Telemann and Graun—a Fugue by Spohr, &c.—with liberal and wise selections from our own English cathedral writers, which are, in some sort, more available, as given with the original English words. The secular volume contains one or two noticeable novelties, besides being one of the best varied collections of glee and madrigal music







prohibited by a maternal mandate which excludes all male visitors from the establishment. This is, of course, no real bar to one invested with invisibility and a wishing-cap. We next find him, therefore, mixing unseen with the palace groups; lending his voice to a parrot, and thus holding a whimsical discourse with the *Princess Xquisitellepet* (Miss Julia Bennett). Subsequently, he appears to her as a *poor plastic* of Apollo. There is at the end a struggle with *Furibond*; in which *Leander's* invisibility causes, indirectly, the death of the former. The union of the lovers then takes place; and *Leander* is hailed as the successor to the crown of *Allaquiz*. The piece is greatly indebted for its triumphant success to the excellent acting of Miss Horton, Miss Julia Bennett, Miss Reynolds, and Mr. Bland. Of Miss Reynolds we must record a most favourable opinion. She is one of Mr. Webster's new engagements, and likely to be highly serviceable to the theatre. She would make a charming *soubrette*. As a burlesque performer, she carried away the house in more than one musical parody,—and was in these deservedly encored.

**SADLER'S WELLS.**—This theatre re-opened with *Kotzebue's* 'Stranger'—and a new pantomime, called 'Harlequin and a Happy New Year; or, the White Cat and the King and his Three Sons.' The story of the White Cat has been before dramatized and illustrated by spectacle and music. It is here managed with much cleverness. The introduction is neatly written; and the tricks and transformations which follow had been well rehearsed. There were some good jokes,—*apropos* of the Montpensier marriage, Free Trade, gun-cotton, the Wellington Statue, and the wrong-headed agriculturists. The scenery is, in particular, good;—and the getting up is in all respects, exemplary.

**LYCEUM.**—The management at this theatre appears to have preferred the useful and instructive to the entertaining in the performances for the present season. The characteristic Christmas feature is an entomological pantomime, entitled 'The Butterfly's Ball';—in which the 'Fairy Queen of the Insect Race' marshals all her subjects before an astonished if not an admiring audience. Such a theme demanded the wit of an Aristophanes to make it interesting. The present adapter has not so much as ventured at humour. The child's book from which the argument is derived is a far pleasanter affair. To make up for the intolerable dullness of the introduction, however, there are some good tricks in the subsequent pantomime. The athletic novelties of the 'Lauri Family,' too, frequently surprise and gratify. The scenery is elaborate and beautiful. On the whole, though rather a substitute for than a pantomime, this piece may be permitted to pass muster as a decent burlesque, accompanied with clever gymnastic illustrations;—but it never can prove attractive.

**OLYMPIC.**—Rowe's tragedy of 'Jane Shore,' and a new pantomime, called 'King Alfred the Great, or Harlequin History and the Enchanted Raven,' re-opened this theatre on Saturday. The attempt to make "History attractive to children," as the bills have it, is, no doubt, laudable. We had Alfred in the neatherd's cottage, with the incident of the cake and the wife's anger,—the King's disguise as a minstrel in the Danish Camp,—and his victory over Guthrum, who commences as a big-headed giant and ends as a clown. The subsequent portion of the piece is spirited and bustling. The hits were too numerous to mention, and managed with great rapidity. The Columbine is an attraction:—she dances well and looks pretty.

**MUSICAL AND DRAMATIC GOSSIP.**—The wisest of musical seers would, we imagine, be puzzled how to phrase his "throne-speech" for England in 1847. Our assurance that the prospects of the year are singularly full of promise implies no clear-sightedness with regard to what influence may be expected from the performance thereof. We should, else, look for a most eminent growth in enlightenment, considering the series of entertainments announced. The historical concerts to be given by Mr. Hullah's committee should not pass without some greater amount of knowledge with regard to English music being diffused than at present exists

among the many; who confound the language of the words with the style of the composer, and seem to think that Balfe and Boyce, and Barnett and Battishill, and "Young England" and Purcell are all of one and the same country. Then another Philharmonic season directed like the last, ought to bring our instrumental execution to such a point of excellence that the great composers of the continent, as in the days of Haydn and Mozart and Beethoven, might be contented to write for England, on an argument something more artistic than the desire for British gold. Thirdly, the presence of Mendelssohn during the month of April, if it will not put an end to the (musical) follies of Exeter Hall, secures to the public, at least, some interesting performances there. Nor will the rivalry between the two Opera Houses "sink in the ground,"—whatever be the consequence to their respective treasures. That the second one has been undertaken at all, is a convincing proof that mismanagement on system will not be submitted to without appeal.—be the attempts at the concealment of its real tendency ever so specious. Neither establishment will sustain itself against a month's strong opposition without the exercise of a care, diligence, and foresight new to this country. Our orchestral players will be quickened in zeal and energy by the presence of so many new artists—our opportunities for the choice execution of chamber music increase. There is room enough for all. Nor even on that least hopeful and most problematical field of musical enterprise—English Opera, do the clouds lie so heavy but that some piercings of light in the "fair weather quarter" may be seen. We have had occasion to notice many signs in the publishing world, which announce a change in its "form and order," however slowly, surely tending to the conclusion of the triumph of Trash. Lastly, as regards patronage, we accept it for good omen, that Royalty entertained itself yesterday by a reading of Racine's 'Athalie,' with a performance of the choral music by Mendelssohn, which is entirely new to this country. In short,—in despite of the mediocrity of rising talent executive and creative which seems all but universal throughout Europe,—we commence the task of another year's musical criticism with a persuasion that it is long since the prospects of Art have been so fair for the English public. The amount of professional harvest to be reaped is another matter,—to be determined by the profession itself; and this more by the measure of independence and indefatigable study than is generally admitted. In proportion, however, as Art is made a trade will be the number of traders—many of whom must, according to the universal law of society, "go to the wall." The reward of more generous instincts, ambitions and efforts is, at all events, *certain* in one item most important to the happiness of life—self-respect.

Leaving these general speculations, the number of mixed entertainments, combining anecdote, &c. with music, increases week by week. When anything like classification or subject to be illustrated is attempted in them, they have an interest and a value. Certain among them, however, are too unsatisfactory in their aimlessness to pass without comment. Here, for instance, is the programme put forth by Mr. J. L. Hatton, a few days ago. This gentleman is known as a clever singer, a clever pianoforte player, and a clever composer; having talent enough in any one of these characters to make his way, were he to be consistent in effort. Why, then, make up his entertainment as follows? The first part consisted of some introductory remarks upon railroads;—Curschmann's song, 'She is mine,' a specimen of *pianoforte* music, by Corelli;—Handel's 'O ruddier than the Cherry,' a specimen of Handel's *pianoforte* music;—'Little Red Riding Hood,' by Mr. Roe;—'The little fat gray Man,' by Mr. Blewitt. The second act was no less curiously coherent in its confection: Bach and 'Old King Cole' figuring in it cheek by jowl—Beethoven and 'The Leather Bottell.' There is a palpable folly in such arrangements and disagreements as these, which calls for strong protest. Since a new public is rapidly rising and spreading on every side, it becomes of no trifling consequence that it should neither be mocked, nor led astray, nor fancy that it is imbibing a taste for Art when it is amused by artistic irreverence and charlatanism. On like grounds, we are unable to "warrant" the concert given at the *Beaumont Institution, Mile End*, on Tues-

day last: though the engagement of Madame Bishop, Signor and Madame F. Lablache, Mr. John Parry, and Mr. Manvers makes it evident that the utmost liberality was intended. Yet the programme, as regards instruction or illustration, was of the most common-place order possible. Now, if the literary institutions mean to enter the lists with M. Laurent and Mr. Coleman and M. Jullien, let them say so honestly,—and let their managers honestly own themselves to be speculators, careless on what principle or no-principle their coffers are replenished. But these, we repeat, are not the terms on which Art should be employed in such places: and, although by such diffusion taste is indirectly generated,—any profit which accrues, in the matter of enlightenment, must arise from the research and self-cultivation of the listener more largely than from the directing power of those whose province and *privilege* it is to lead and to provide.—Here is our best place for announcing that the *Fifth Concert* of the Society of British Musicians has taken place, with a programme of no particular interest.

The most recent Opera rumour assures us that neither Signora Tadolini nor Signora Frezzolini are coming to Her Majesty's Theatre; but that Signora Nini Barbieri is,—who was reputed two seasons since [*vide* No. 939], to have the finest voice in Italy. We are, now, informed that Signor Coletti and the management are not agreed:—also that Herr Pischek's *avator* on our Italian stage is by no means certain. We think hesitation on his part is sagacious:—it being questionable how far his Italian accent or his German action would group with those of the southern artists: while even a comparative failure in England would seriously damage his popularity at home. So that it is probable the subscribers will have the pleasure of once more hearing Signor Fornasari. We believe Mdlle. Lind's coming is past doubt. The *Gazette Musicale* informs us, that "Mr. Lumley has added to his establishment that distinguished virtuoso and composer, M. Panofka; who has been of signal service in the reorganization of his company,—and is especially charged with the superintendence of the artistic interests of his theatre." This is about the tenth engagement of the kind which has been announced in the foreign papers.

It is said that the delay of 'Robert le Bruce' is caused by the weakness of the third act of the *pasticcio*; which, during rehearsal, became so signally evident as to render a new concoction necessary. This is somewhat at variance with the explicit announcement in the letters, from Bologna, of M. Niedermayer and Gustave Vaez,—that Rossini had made it a condition that not a note should be changed! The whole story seems, now, a piece of trifling with a great reputation and a great public, which "is not, and cannot come to, good."

We were led to mistrust the fate of M. Ponsard's second venture at the Odéon by the very over-solicitude as to the manner of its performance, shown in the Araldi trial. The play which is to live must be strong enough to bear all manner of bad chances:—whence, with such a manager and poet could assemble most to their liking,—'Agnes de Méranie,' if we are to believe the critics, has suffered shipwreck. To paraphrase the summing up of M. Janin, M. Ponsard has evidently fallen before the memory of his past success. By this he has been so much disturbed as to have not yet recovered the liberty necessary to the Poet, who should see straight before him as he advances, without troubling himself to make sure of every separate step. Hence arise endless pre-occupations—a style of mixed tints—an obvious discomfort—awkward turnings and windings and clumsy repetitions; in short, a drama which dies for lack of interest, truth, probability, moral dignity—and above all, of passion to feed its life. To this decided sentence the *feuilletonist* adds, that the tragedy was not well acted,—that M. Bocage was not at ease in his part,—that Madame Dornal is too maternally for hers,—and that the public wished, but was unable, to applaud. If this be faithful criticism, not fine writing, it seems as if the play might have stood a better chance with Mdlle. Araldi for its heroine. At all events, its failure would not then have rested with undivided force upon the shoulders of the dramatist.

## MISCELLANEA

*Paris Academy of Sciences.*—Dec. 21.—Various communications were made on subjects of Chemistry and Natural History:—and, as the Academy went into secret committee at an early hour, the reading of the correspondence was postponed till the next sitting.

*Sound in Theatres.*—Dec. 29.—In the *Athenæum* of last week I noticed some observations on the form of theatres, as regards *seeing*,—in answer to Mr. Dwyer's remarks read before the Decorative Art Society: and am induced to offer one or two observations on the subject of sound, as also touched on by the lecturer. The Report says, "An ignorance of acoustics was said to be evident in the construction of our theatres. Mr. Dwyer referred to several well-known forms, as tunnels, &c.—as also to the stone canopied seats in Westminster Bridge, where the slightest whisper in one could be heard in the opposite,—as so suggestive that he could not but feel the greatest surprise at such repeated blunders." In another part, Mr. Dwyer remarks, "when it is not wished to have ornament in relief upon the fronts of the boxes, valances suspended from the cushion were suggested,—as also Persian carpets, &c., ornamental iron-work for balconies, open fronts to boxes, &c." By these latter observations, Mr. Dwyer defeats his own argument in regard to sound. Were drapery hung up at the back of such recesses as he describes on Westminster Bridge, or were the backs of them even perforated with open iron-work or balustrades, the effect of sound would be destroyed. In the first case, the sound would be absorbed in the drapery, instead of being reflected or thrown back:—and, in the second, the open iron-work would allow the sound to escape, instead of being returned to the opposite recess. So would it be in a theatre. Had the fronts of the boxes of the present Italian Opera House been covered with such draperies, carpets, &c.,—or had they been perforated—there would have been a destruction of one of the most perfect theatres for hearing ever constructed. The observations made by Mr. Dwyer regarding the form of ceilings are quite correct:—and at the above house you have this well-adapted construction.

## A SUBSCRIBER.

*Sale of Autographs.*—At a recent sale, in London, of a curious collection of autograph letters of royal and distinguished characters, the following were some of the articles sold, at the prices mentioned:—The signature of Marie Antoinette to a document upon vellum, dated Paris, November, 1789, 11. 5s.; Cardinal Mazarin's signature to a document, December 29, 1642, 2s.; a letter of Montesquieu, Paris, August 24, 1749, 11. 13s.; Napoleon, a Life of Alexander, four pages folio occupying one half the page, the other filled with closely written remarks by Napoleon, 71.; four autographs of the same personage, from 25s. to 31s. each; signature to an order of Nelson, dated on board the Victory, in Largs Bay, May 10, 1805, 11. 5s.; a letter of Samuel Richardson, the novelist, to the celebrated De Luc, London, Feb. 17, 1759, 24. 4s.; the signature of Robespierre, 11. 13s.; two odes in the autograph of Jean Baptiste Rousseau, 51. 15s.; letter of J. J. Rousseau, dated Jan. 4, 1758, addressed to Madame d'Houdetot, 61.; a letter of St. Vincent de Paul, canonized by Clement XII. in 1737, 31. 10s.; the signature of her present Majesty to a summons for the attendance of the Bishop of Winchester at the Coronation, dated May 9, 1838, 11. 6s.; seventy-five letters in the handwriting of Voltaire and of his secretary Wagnière, relating to the "Affaires de Calas," 91. 15s.; Lavater—*Mélanges de Règles Physiologiques*, manuscrit pour des Amis, avec quelques Lignes Caractéristiques, mounted on 103 sheets: this manuscript was presented by Lavater to the husband of Madame de Staël, with the express condition, as stated in the preface, of its never being published. There is but one other copy known, which is in the Louvre. This one is now in the possession of the British Museum.—Sir Frederick Madden becoming the purchaser of it, for 101. 10s. Autograph letter of Queen Elizabeth, dated May, 1587, to the King of France, complaining of certain hostilities offered to the English ships, fetched 81. 10s. An autograph letter of Catherine Empress of Russia, 11. 4s.; and one of Francis I., 11. 11s.; a letter in French of Gibbon, the historian, to Madame de Levery, dated Lausanne, Oct. 19, 1784, 21. 6s.; an interesting letter of Gray, dated July 29, 1768,

and addressed to Miss Antrobus, informing her that he had just received an appointment from the Duke of Grafton, as Professor of Modern History at Cambridge, 31. 12s. 6d.; a letter of Henry IV., 11. 6s.; the portion of a letter in the handwriting of Lord Byron, 13s.; the autograph of Dr. Johnson, 15s.; a letter of President Jefferson, addressed to Madame de Staël, 11. 11s.; a letter (supposed by judges to be only half of one) of La Fontaine, 31. 3s.; a letter of Goethe in French, bearing date, Jena, Dec. 16, 1803, 11. 5s.; Buffon, an interesting letter to Professor Cramer, Oct. 13, 1779, 11. 2s.; receipt of John Calvin, the Reformer, 12th of Dec., 1543, 51. 4s.—*Morning Paper.*

*Water raised by Waves through Valved Tubes.*—A feasible and obvious application of Harvey's grand discovery of the use of valves in raising the blood through the veins, has just been suggested by a correspondent of the *Mechanics Magazine*; namely, the raising of water from the sea, by the lash of the waves through valved tubes into reservoirs on a high level,—for the acquisition, of course, of an unlimited supply of water power, to be turned to any requisite purpose. The inventor proposes to test the practicability of the principle on Southsea Beach.—*Builder.*

*Fact v. Fancy.*—A correspondent, in glancing through the volumes of the 'Spectator,' has marked a passage in No. 241 of that work, which he thinks worth bringing under our notice, as offering a curious example of a matter treated by an enlightened writer of the time as a piece of fabulous extravagance, yet more than realized in one of the most extraordinary applications of modern science:—"Strada, in one of his prolusions, gives an account of a chimerical correspondence between two friends by the help of a certain loadstone,—which had such virtue in it that if touched by two several needles, when one of the needles so touched began to move, the other, though at ever so great a distance, moved at the same time and in the same manner. He tells us that two friends, being each of them possessed of these needles, made a kind of dial-plate, inscribing it with twenty-four letters,—in the same manner as the hours of the day are marked upon the ordinary dial-plate. They then fixed one of the needles on each of these plates in such a manner that it could move round without impediment, so as to touch any of the twenty-four letters. Upon their separating from one another into distant countries, they agreed to withdraw themselves punctually into their closets at a certain hour of the day, and to converse with one another by means of this their invention. Accordingly, when they were some hundred miles asunder, each of them shut himself up in his closet at the time appointed, and immediately cast his eye upon his dial-plate. If he had a mind to write anything to his friend, he directed his needle to every letter that formed the words that he had occasion for—making a little pause at the end of every word or sentence, to avoid confusion. The friend, in the meanwhile, saw his own sympathetic needle, moving of itself to every letter which that of his correspondent pointed at. By this means, they talked together across a whole continent and conveyed their thoughts to one another, in an instant, over cities or mountains, seas or deserts." In the meanwhile, if ever this invention should be revived or put in practice, I would propose that upon the lovers' dial-plate there should be written not only the twenty-four letters, but several entire words which have always a place in passionate epistles:—as flames, darts, die, language, absence, Cupid, heart, eyes, hang, down,—and the like. This would very much abridge the lover's pains in this way of writing a letter—as it would enable him to express the most useful and significant words with a single touch of the needle."

*Draining of the Lake of Haarlem.*—When the trial was made of the engine called the *Leghwater*, all the parts moved with great regularity; and the 11 pumps, at every stroke of the piston, raised 66 cubic metres of water. Though every time such a mass of water was raised, the engine was subject to a pressure of more than 200,000 kilogrammes, hardly any shock was felt in the vessel; and the only noise that was heard was that made by the flowing off of the waters that were raised by the pumps. The number of strokes of the piston was about seven in a minute; the water was raised to the height of 130 to 150 metres, and the pressure of

the steam in the boiler was from 30 to 35 lb. English. If it should be necessary in draining the Lake of Haarlem to raise the water from a greater depth, the force of the steam-engine may be safely increased to 70 lb. English, and by this means the celerity of the play of the pumps might perhaps be increased. At present, taking the operation as it was on the 1st of October, this steam-engine is able to raise, deducting the loss, 450 cubic metres per minute, or 648,000 in 24 hours, which is about 45,000,000 ordinary pailfuls. The power of the engine may be estimated as equal to 300-horse power. Whatever be the quantity of coals employed to obtain so great a power, the expense may always be diminished by the continuance of the operation. A former experiment had already proved that no more than two kilogrammes of coals per hour was necessary to obtain one horse power; whereas seven kilogrammes of coals were required by the old engine employed at the Zuidpolder. Notwithstanding the important saving of coals which the *Leghwater* affords, the engine still requires 200 bushels of coals to obtain the result expected from it.

*Chalk and Coal Fires!*—The practical utility of chalk as an article of fuel has been tested within the last few weeks, according to a Salisbury paper,—and with the most satisfactory results. Surrounded with coal, it gives a strong heat, and a clear fire, at half the usual expense; so that to the poor, in the chalk districts, it must be an invaluable boon.—*Builder.*

*Singular Magnetic Attraction of Mud in the American Lakes.*—The smaller lakes of America whose wild and solitary shores attract the tourist, have some singular physical peculiarities. One of the early explorers of its northern regions, Sir A. Mackenzie, was the first to notice the attractive power of the mud at the bottom; which is sometimes so great that boats can with difficulty proceed along the surface. This extraordinary fact is thus stated:—

—At the portage or carrying place of Martrees, on Rose Lake, the water is only three or four feet deep, and the bottom is muddy. I have often plunged into it a pole twelve feet long, with as much ease as if I merely plunged it into the water. Nevertheless, this mud has a sort of magical effect upon the boats, which is such that the paddles can with difficulty urge them on. This effect is not perceptible on the south side of the lake, where the water is deep; but it is more and more sensible as you approach the opposite shore. I have been assured that loaded boats have often been in danger of sinking, and could only be extricated by being towed by lighter boats. As for myself, I have never been in danger of foundering; but I have several times had great difficulty in passing the spot with six stout rowers whose utmost efforts could scarcely overcome the attraction of the mud. A similar phenomenon is observed on the Lake Saginaw,—where it is with difficulty that a loaded boat can be made to advance; but, fortunately, the spot is only about four hundred yards over. This statement has received confirmation from the experience of Capt. Back and others, during the arctic land expeditions. A part of Lake Huron, likewise in the same district, appears to be the centre of a remarkable electrical attraction. There is a bay in the lake, over which the atmosphere is constantly highly charged with electric fluid;—and it has been affirmed that no person has ever traversed it without hearing peals of thunder.

*Shifting of Sandbanks in the Bristol Channel.*—For a considerable time past, a material transposition of the sandbanks of the upper part of the Bristol Channel has been observed to take place; and it is conjectured that the late gales have seriously assisted the progress of lapsing. The master of one of the steamers asserts that a change of a most serious character has occurred;—and that recently, where he thought the track to be clear, he could only find eight feet of water upon a moderate ebb. The vessel, upon that occasion, took the bottom; and all the steamers have frequently felt the bottom, within a short space of time. This is a matter of the greatest moment, and requires prompt attention from the Trinity Board.—*Bristol Journal.*

TO CORRESPONDENTS.—R. S.—T. P.—A Constant Reader.—H. F.—J. G.—J. D.—C. T.—J. M. M.—received. The pressure of new books and advertisements compels us, notwithstanding our extra sheet given with this Number, to keep back the Index to the last year's volume for another week.

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In Assurances for advances of money, or as security for debts, or as a provision for a family, where the least present outlay is desirable, the varied and comprehensive Tables of the Argus will be found to be particularly favourable to the assured.  
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